IN THIS ISSUE: **THE SAXOPHONE: A DEFENSE....By N. A. Pynn**

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(Photo by Sasha, London)

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American Contralto

Begins Her Second Season in Her Own Country in October

TITO SCHIPA,

Metropolitan Opera singer, en route to Europe to fulfill engagements there following an operatic season at the Colon in Buenos Aires. The eminent tenor is shown teaching his pet, Toto, some vocal feats. Schipa also will sing in the presence of Mussolini in Bari at the latter's request.

MAHLON YARDLEY,

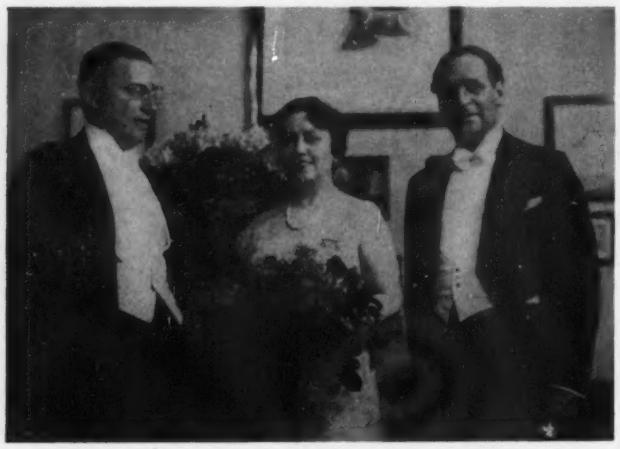
vice-president and member of the piano faculty at the newly organized Clarke Conservatory of Music, Philadelphia. Mr. Yardley is on the Odyssey Cruise, but returns to continue teaching at the conservatory on September 13. He has spent the summer in Naples, Venice, Rome and Perugia. The picture was taken at Naples on the deck of the SS. Rex.

BIDDING BON VOYAGE TO NINO MARTINI.

Lawrence Evans (left) and Jack Salter (right), New York concert managers, are seen with their young tenor, who recently sailed on the SS. Rex for a short visit to his mother in Italy. He returns this month to fulfill an extensive concert tour of America before starting his second season at the Metropolitan Opera House late in December. Evans and Salter have also signed Martini for another series of radio broadcasts for the Chesterfield Hour, over a nation-wide Columbia chain. (Photo by Cosmo-Sileo Co.)

SASCHA GORODNITZKI

conducting one of his master classes at the Juilliard Summer School.



IN HONOR OF RICHARD STRAUSS.

Left to right: Paul Wittgenstein, pianist, Elisabeth Schumann, soprano, and Sidney Beer, English conductor, the three principals of the Richard Strauss Festival concert, given by the Vienna Symphony Orchestra, 100 strong, to celebrate the composer's seventieth birthday. (Photo © Willinger.)

CARL FRIEDBERG,

pianist, in Baden-Baden, Germany, where he spent the summer. Mr. Friedberg opens his American season in October at the seventy-fifth annual Worcester Festival.

GANNA WALSKA

with her white peacock at Galluis, the chateau of the soprano.

RICHARD CROOKS,

Metropolitan Opera tenor, turns horseman. Mr. Crooks is seen presenting Madeleine Schiffer of Elberon, N. J., the Buck Hill Falls Inn Trophy she won at the Mt. Pocono (Pa.) Horse Show on August 25. (Photo by Haas, New York.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Toscanini and Walter Win Ovations at Salzburg Festival

Maestro Adds Concert to Make Up for Furtwängler's Defection—Walter Stages Don Giovanni, Other Mozart Operas, Also Oberon, Tristan—Strauss Cycle Curtailed, Composer Arrives to Take Plaudits After Cancelling Conducting Date—Mengelberg, Weingartner, Gui, Coates Conduct—A New Italian Cantata

By PAUL A. PISK

SALZBURG.—The Salzburg Festival this summer was of particular importance for Austrian music. First, the foreign visitors were made to realize that the dangerous political situation did not ruin the atmosphere for genuine artistic production and that the work of spreading Austrian musical culture was not disturbed by the Nazi plots. Secondly, eminent artists, conductors, singers and players from all countries except Germany came to Salzburg and "celebrated" together with the Philharmonic Orchestra and the Vienna Opera chorus. The biggest events of the five festival weeks were the newly mounted performance of Don Giovanni in Italian and the orchestral concerts conducted by various famous conductors, including Toscanini. The Richard Strauss cycle, in honor of the composer's seventieth birthday, was impressive, but its brilliance was dimmed by the defection of Strauss, as a conductor, though not as a "silent" collaborator.

Beginning one day later than announced (on account of the funeral of Dr. Dollfuss), the festival opened with a fine performance of Beethoven's Fidelio. Before the curtain rose, Beethoven's Funeral March was played in remembrance of the murdered Chancellor. Clemens Krauss conducted; Lotte Lehmann thrilled the audience in the title rôle. She was not only the loving and suffering wife, but she seemed to symbolize in her playing and singing the suffering and deliverance of all mankind. It was a real triumph for her and the other singers (Völker, Mayr and Jerger in the principal rôles).

STRAUSS CANCELS, THEN APPEARS

This Fidelio performance was originally announced to be conducted by Richard Strauss, but he refused. It is probable that the German government did not allow him to come, as was the case with some of the singers (Hans Grahl, for instance, who was to sing Tristan and was forced to decline a few days before the performance). But an artist like Strauss need not allow himself to be coerced, especially when he owes so much to Austria and to Salzburg, not to mention the fact that he is chairman of the Festspielhaus Community. It was hardly surprising, as a result, that more tickets were sold for the non-Strauss operas than for Mozart *et al.*, and that Die Frau ohne Schatten was removed from the festival program, where it formed a part of the Richard Strauss cycle.

This cycle comprising Rosenkavalier, the Egyptian Helen, Elektra, and The Woman without a Shadow, gave us an unusual opportunity for reviewing Strauss' development in the light of modern musical experience. Rosenkavalier, in the regulation Viennese performance, again proved the popular favorite among Strauss operas, besides giving Richard Mayr another chance to exhibit his unique Baron Ochs—the authentic figure of an Austrian aristocrat of the past.

It seems that attacks in the Austrian press moved the eminent composer to come to Salzburg after all. But not to conduct or even play; only to hear and applaud a fine performance of his Elektra. Rose Pauly was excellent in the title rôle and so were the other principals—Gertrud Rünger (Klytemnestra), Alfred Jerger (Orestes), Viorica Ursulaec (Chrysothemis). Clemens Krauss conducted. The audience received the opera royally and applauded warmly, and Strauss himself appeared on the stage at the end, bowing and shaking hands with Mme. Pauly—a thing he could not do in his own country, since Mme. Pauly is not of Aryan blood.

DON GIOVANNI RESTAGED

In remounting Don Giovanni for Salzburg, Bruno Walter used the original score and the original Italian text. It was a splendid idea. First of all, the Italian language and Italian singing reveal the high musical beauties of the work better than the German; secondly, the *dramma giocoso* (combining comic and tragic elements) which Mozart intended, can be better understood in Mozart's original. Therefore Walter did not omit the last finale, which usually is not played at all in Germany.

In Germany the opera ordinarily ends where the statue of the murdered Commander sinks into the earth and Don Juan, lifeless, is swallowed up by the fires of hell. The return of the six other chief characters in the original version, to bewail the hero's fate and explain his death as a just punishment for his immoral life, is not a genuinely "happy ending," but a finale which deliberately relieves the tragic atmosphere. Bruno Walter neither cut nor displaced a single aria. Everything was in

(*Continued on page 36*)

New Strauss Opera for Covent Garden?

LONDON.—It is reliably reported that the première of Strauss's new opera, The Silent Woman, will take place, not in Dresden, but at Covent Garden. This would be the first time that a Strauss opera has been launched outside Germany. This latest opera had already been scheduled for Dresden, the traditional place for Strauss premières, before the Nazi authorities discovered that the author of the text was Stefan Zweig, an Austrian and a Jew. Zweig got the inspiration for the libretto in studying Ben Jonson's works in London, hence London may be considered the appropriate place to produce it. Zweig, interviewed here, says that the music of The Silent Woman is altogether different from Strauss's previous operas, "coming much nearer to the *opera buffa* and the spirit of Mozart." C. S.

Wood Acclaimed at Opening of London Proms' Fortieth Season

Capacity Audience Stands and Cheers Intrepid Pioneer—Bach, Beethoven, Wagner Draw Full Houses, Tschaikowsky Does Not —Fewer Novelties Than Usual—Many Soloists—Toch Plays His New Concerto

By CÉSAR SAERCHINGER

LONDON.—The opening of Sir Henry Wood's fortieth season as conductor of the Queens Hall "Proms" was marked by an extraordinary demonstration of enthusiasm and affection for the man who more than any other is responsible for the London public's high capacity for musical appreciation, the conductor who like no other anywhere has brought good music to the masses, raised the standard of taste, and kept his public abreast of the times. His grateful admirers filled every nook and cranny of the hall, standing tightly packed on the ground floor, filling every seat in the galleries. Those not already standing, stood up as one man when this musical pioncer entered, punctually and sprightly as forty years ago, adorned with the traditional white carnation in his button-hole. And, standing, they clapped and cheered, cheered and clapped until the meaning of their demonstration had become unmistakable.

It was a joyous occasion, tempered by solemnity, for not only was it the fortieth year of a continuous activity of which some old-timers still remembered the beginning, but also the year in which three of England's leading composers had passed away. Saturday night is traditionally a "pop" night, but Sir Henry included two items *in memoriam*, namely Elgar's overture to the Kingdom and three of Holst's Planets. If Delius was omitted, it was only because a whole evening was to be devoted to his works a few days later. To mark the fortieth anniversary, Sir Henry played Strauss' Till Eulenspiegel, written in the first year of the Proms —forty years ago.

A BAROMETER OF MUSICAL TASTE

The programs of this fortieth season would give much cause for reflection to those who have watched their development. They are a far cry from the popular symphony-cum-ballad concert of the early days. In the last few years they have crystallized —some would say stereotyped—into a slightly variable pattern. Monday nights are again given up to Wagner, Fridays to Beethoven, Wednesdays alternately to Bach (or Bach-Handel) and Brahms. Haydn and Mozart share an evening every other week, and the rest of the evenings are miscellaneous, with single one-composer evenings given to Tschaikowsky, Liszt, Strauss, and two Englishmen, Delius and Vaughan Williams. (English contemporary composers, who used to command a whole program, are now distributed among the miscellaneous ones.)

If anything distinguishes this year's program from its predecessors it is the lesser number of novelties—possibly a trend of the times. At any rate it seemed justified when the first modern night failed to fill the hall, despite the fragments from Berg's much talked-of Wozzeck, Respighi's Fountains and a work by the highly praised Arnold Bax.

The audiences at these concerts show little change from year to year, but in the forty years they have certainly changed their taste. Up to and even after the war

(*Continued on page 37*)

Venice Hears Shakespeare's Merchant with Sabata Score

Max Reinhardt, Producer, and the Composer Collaborate in Choosing Appropriate Melodic Material—Research and Imagination Give Exquisite Results—Real Venetian Music, Native Arabian Instruments—A Supreme Dramatic Achievement

By RAYMOND HALL

VENICE.—The current movement fostering outdoor mass drama in Italy is bringing interesting contributions from the national tonal art. Among conspicuous examples of the recent past one recalls particularly the incidental music of Pizzetti and Mulè for various Greek classics in the amphitheatres of Fiesole, Syracuse and Taormina, of Pizzetti again for the Santa Uliva mystery play in the Florentine cloister of Santa Croce, of Sonzogno for Everyman at Sant' Ambrogio, Milan, of Nardella for Tasso's Aminta at Sorrento and of Bianchini for Othello in the courtyard of the Venetian Doges' Palace.

The latest addition to this series is one of particular charm. The initiative is due to Venice's celebrated Biennial Art Exposition, which this year, the nineteenth of the series, has been given an unprecedented expansion, not only in the graphic and plastic arts, but also in the sister fields of music, dance, drama, poetry and cinema. To speak, for the moment, only of drama, it organized a so-called First International Theatrical Festival, of which the chief attraction was an open-air mounting of The Merchant of Venice by Max Reinhardt, with a ballet and incidental music by Victor De Sabata.

The popular composer-conductor from Trieste was designated for this delicate task at Reinhardt's express desire. Musician and *régisseur* made together a careful study on the ground how best to create an appropriate lyric atmosphere about the drama, particularly suited to the present staging. In an elaborate Reinhardt enterprise of this type, one would expect purely or at least predominantly decorative music, at best an accessory or fragmentary comment to the choreography. Instead, the collaborators announced their purpose to "vivify and interpret" the entire drama in an extensive series of "musical frescoes."

REAL VENETIAN MUSIC

De Sabata preluded his inventive labors with a thorough technical study of the forms

(*Continued on page 27*)

Sir George Henschel Dies at Eighty-four

First Conductor of Boston Symphony Orchestra Also Won Eminence As Lieder Singer—Returned to America at Eighty to Lead Concerts

AVIEMORE, SCOTLAND.—Sir George Henschel, eminent Lieder singer and first conductor of the Boston Symphony Orchestra, died here on September 10 at the age of eighty-four. He is survived by his widow, the former Amy Louis of New York, whom he married in 1907. His first wife, the American singer, Lillian Bailey, died in 1901.

Isidor George Henschel was born in Breslau, Germany, February 18, 1850, of a German family of Polish ancestry. He studied at the Breslau, Berlin and Leipsic conservatories, where his teachers included Moscheles, Reinecke and others. His professional début as bass singer took place in Leipsic in 1868. He was a soloist in Bach's St. Matthew Passion under Brahms in 1875. He made many tours as a solo recitalist (in which field he was a pioneer) and in joint programs with Lillian Bailey.

As first conductor of the Boston Symphony Orchestra from 1881 to 1884, he formed the organization which was later to attain high world ranking. He succeeded Jenny Lind as professor of voice at the Royal College of Music (1886-1888); founded and conducted the London Symphony Orchestra (1885-1896), and the Scottish Orchestra in Glasgow (1893-95). He taught at the Institute of Musical Art, New York, 1905-08. Henschel's farewell appearance as singer was made in London in 1914, when he was knighted. In 1930 he returned to Boston at the age of eighty, to lead several opening concerts in the jubilee year of the Boston Symphony Orchestra.

Sir George also was active as a composer, his writings including two operas, symphonic, choral, chamber, piano works and songs. K.

Toscanini to Conduct in Vienna and London

VIENNA.—Arturo Toscanini, whose Salzburg Festival concerts were a sensational success, is to conduct five Philharmonic concerts here in October, before returning to the United States. The *maestro* has also accepted the B.B.C.'s invitation to conduct four concerts at the London Music Festival in May. After his recent concerts in Paris he received as a token of gratitude the original manuscript of Debussy's L'Après-midi d'un Faune. P. A.

THE SAXOPHONE: A DEFENSE

By N. A. PYNN

CERTAINLY it is not too early in the history of the saxophone to present a brief résumé of its powers, and I shall consider myself honored if my little thesis will contribute any information to the student, musicologist, or general reader. It is not to be supposed that the problems confronting today's composer can be met and solved in a musical journal. This will come only as the result of experiment and scientific deduction.

To speak glibly of any phase of the art of musical composition presupposes a certain familiarity with the intricacies of that art, but to speak at all of saxophone technic or tone-color requires an indefinable fortitude. For it is possible on this score to fan to a flame the embers of controversy. On one side of the debate are the Puritans who insist that the saxophone is a character of furtive habits and nocturnal bawdiness whose only heroic achievement is its comparative absence in the concert hall. On the other side are the protagonists who believe that the instrument has imparted new tints to orchestration and has enriched the composer's palette. The former argument is not without some foundation in truth and the latter can be accepted too readily, but let us not fall into the pit of comparison; rather let us weigh and consider and accept the instrument on its own terms. No harm can result from fairness.

Falsely Accused of "Libertinism"

To say that this much abused hybrid has an individuality as distinct as that of any instrument is to put it mildly, and this individuality,—as must be supposed,—derives from its tone. The impression in a solo passage with subordinate texture of wood-wind is that of an Oriental in an Occidental drawing room, not only a difference of pigment but a difference of cultures, the evidence of a unique racial history, though this is unexplainable by its heredity, which precludes the possibility of any strange atavism.

However, the remarkable and at once the most subtle element of saxophone tone-color lies in its negation of sex, for it is in truth a sexless instrument. If at times it responds to some latent emotional urge, that impulse is neither masculine nor feminine but a curious admixture of the two. A border-line Amazon as it were, yet its accents can be passionate and demonstrative, and it is brilliantly effective in passages of an unrestrained nature—wild, throbbing, exultant, rhythmic—which it emphasizes in a manner unlike anything in the orchestra. Perhaps for this reason it has been accused of libertinism.

Defects of the Lower-Pitched Instruments

It is unfortunate but true that on the negative side we must admit concessions. The lower-pitched saxophones are merely hoarse-voiced replicas of the smaller type; thus the following remarks hold true of the entire group:

1. The virtual impossibility of secure intonation. (The outgrowth of an ill-adjusted mechanism.)
2. A blurting bluntness of attack in lightly scored passages and small ensemble work.
3. Its all too readily distinguishable "whine" as it rises above the middle register and a low dynamic level.[1]
4. The obvious misfortune of any instrument pleading guilty to Nos. 1 and 2

These are serious charges and no informed jury would acquit the misguided offender if he were called upon to render an account of his sharp practices which are not sanctioned by the rules of instrumental behavior. However, in justice to the saxophone, let us remember that a perfect musical instrument does not exist. The clarinet scale is as irregular as the coast of Norway and perhaps the flute is the only instrument that can play everything but the Chinese alphabet.

Recent Popularity Among Moderns

In his excellent book on orchestration, Forsyth remarks casually that the saxophone has no past history of which to be either proud or ashamed. That was in 1914. Since then the saxophone has become—though inexplicably to some—increasingly popular. Whether it is a matter of pride or shame it is not the purpose of this article to decide, but much of the present vogue for the instrument is due to the evolution of the jazz band, for symphonists have been regrettably short-sighted in their treatment of its capabilities. Even Richard Strauss, whose scores are the apotheosis of the aural mesmerism which a rainbow-tinted orchestra can evoke, is unconscious of the more intimate secrets and latent possibilities of any member of the saxophone family. The later modernists are beginning to see the light but much has yet to be accomplished, and this can be done only in the privacy of the composer's study. Orchestration is a delicate and difficult art and only the most sensitive succeed; hence it can be seen that the treatment of the saxophone is no mere matter of transposition. It is effective only when used with consummate knowledge of its technic, color and mood.

The purpose of the saxophone in the orchestra is to bind together the brass and wood-wind—and consequently to enrich the middle harmonies—and to respond in polite fashion when thrown into the foreground. Of these it fulfills the first function unconsciously, but its use as a solo voice has been miserably misunderstood and misused. This in spite of the fact that the reputation of an orchestral piece can be made or marred by the beauty or balderdash of its instrumental dress.

Unique Color Effects

We assume that the reader is familiar with the compass, tone, and notation of the various members of the saxophone family. Perhaps it is mere redundancy to say that saxophones are remarkably easy to play but very difficult to play well. Although each of the dozen kinds of saxophones is capable of an amazing agility, I confess to having heard less than a dozen musicians who could make the instrument humanly endurable in solo work. The saxophone has been so bitterly misunderstood by composers and arrangers and so abominably played that the general public has come to regard its name as synonymous with a certain vibrant, nasal twang. This is unfortunate, for when well treated by the composer and executant, it responds with a haunting and luscious beauty of tone that cannot be achieved by other means of instrumental jugglery.[2] In a normal solo passage or harmonic fill it is capable of an infinite variety of tonal shades, from the Niagara-like fluidity of its extreme low notes, the rich suavity of its middle tones, to the sometimes eccentric "whine" of its topmost register, so alive with color.

It must be borne in mind that the saxophone is not only a legato instrument, for it can perform in a very grotesque manner; indeed, the bassoon is no longer the sole burlesque personality in the orchestra. The bottom octave of the B flat tenor is singularly responsive to humorous effects such as abound in some scherzando passages. In effect it is somewhat similar to the sound of a bull-frog with bronchitis.

The famous soli in Dukas' L'Apprenti-Sorcier are allotted to three bassoons in unison, yet one B flat tenor saxophone could do the same job and set a new standard in instrumental buffoonery.

Composers must exercise the utmost care in phrasing the parts—excepting instances where this humorous *spiccato* is desired—to avoid the dry cackle which results when a reed is too hastily and roughly set in vibration.

Scoring for Groups of Saxophones

Although saxophones may be used singly in the orchestra, it is not uncommon and by no means the exception to write for them in massed effects as a quartet, quintet, or even a sextet doubling the other instrumental voices. Composers have realized—perhaps unwittingly, and certainly not too efficaciously—that its weird wailing may be emphasized amazingly in a supporting harmony of its own kind. This fact is of vital importance, for when the distinctive saxophone tone is desired, it displays a remarkable facility for tonal emphasis in the company of its near relatives; however, this is not unusual in instruments. The aversion of the trombone for other trombones is proverbial and no mentally balanced composer writes a trumpet solo whose only support is a feeble flutter of low toned flutes.

If the composer desires the bright, piercing "wail" which is a characteristic of the instrument, he can do no better than to write his lead voice in the E flat alto (or F mezzo-soprano) within the compass of B natural to high C. In this range the tone of the E alto (or the F mezzo-soprano) is full, rich and beautiful, and this peculiar pungency of tone can be accentuated by a smoothly flowing melodic contour over an accompaniment of other light or medium voiced saxophones. Rapid scales and *bravura* rob the instrument of its "bite," though this tonal modification is permissible and even desirable at times when the penetrating voice of the saxophone would be too much of an alien.

The saxophone is capable of virtually everything the clarinet can do. Rapid scales and arpeggios (both legato and staccato), shakes, repeated notes, wide-spaced skips, crescendo, diminuendo, sforzando, sostenuto, (and this by no means exhausts the catalogue of its activities) are all playable, and, when used with consideration, effective.

If the arranger wants brilliance, depth and rich color he scores for a quintet or sextet of saxophones in a pyrotechnic display. If soft shades of tone are desired to suggest a dreamy sweetness, he scores for a quartet composed of one B flat tenor, two E flat altos, and one B flat soprano, all in their middle registers; although the F mezzo-soprano could replace one of the E flat altos in the latter combination. Pitched one tone higher than the E flat alto, it has great beauty of tone and can be used as a lead voice for the entire family. If desired, each voice may be doubled by a member of the wood-wind, or even muted *divisi* strings, though here will be less clear brilliance and more depth and sonority. It has been observed that the tone of the saxophone resembles that of muted strings. This is curious because strings have a mellowing and subduing effect upon the saxophone, but the latter can make a horrible mess of any delicately conceived plan of which the strings or wood-wind are the principal characters.

However, if one is writing a full diapasoned piece like Strauss' Ein Heldenleben, or Glière's epic symphony Elia Mourametz it matters not how one treats the saxophone. It will not be heard individually in any case.

Cautions for the Composer

In a small ensemble a quintet composed of flute, saxophone (substituting the oboe), clarinet, bassoon and horn, it would not be in the best of taste to select an instrument larger than the E flat alto, for so numerous are the cautions regarding the lower pitched members of the saxophone family that it would be no loss to dispense with them. (They are essential, however, in an ensemble consisting entirely of saxophones.) Even then, it is not improbable that the characteristic throatiness of the saxophone will resolve itself precipitously from the general tone-color. It would not be amiss to confine the E flat alto, or the F mezzo-soprano if that instrument is used, within the compass of G natural to high C (actually sounding A sharp to E flat)—the best part of the saxophone—to avoid the feeling of uneasiness it creates when employed uncovered in the high altitudes.

Of the B flat (or E flat) soprano one may say that it has no restrictions other than the necessary limitations of the rules of instrumental common sense. In fact the B flat soprano may be said to be the best of the group for use in lightly scored ensemble where a single saxophone is desired. Although its lowest note is B flat (a major second below middle C) this irreparable deficiency of range is compensated by a tone which blends easily, is bright and incisive and brilliant in the upper register, tender and almost sensuously beautiful in the lower, though always (and this is one habit all saxophones share) its mood of human sweetness, is aloof and self-contained, never spontaneous.

The point to be observed is that in a small ensemble the saxophone is unduly obtrusive and refuses to fit proportionately into the body of music. Only in the full orchestra does it receive the background necessary for the ultimate achievement of its capabilities. Here, amid a restraining influence, it can sing a paean of praise or a dirge of despair, if one can but fathom its unusual but sincere speech.

Pros and Cons

It has been argued that as a purely melodic voice the saxophone falls miserably short and seems to have been designed for the enjoyment of those empyrean souls who have long since grown beyond human weaknesses. Perhaps this is why one regards it indifferently in spite of its virtues. This is its gravest fault, that it recognizes only a part of humanity, is related to only a fraction of human experience. The surest source of failure or indifference is precisely the factor which this instrument refuses to meet except by denial: the intangible, subreasonable factor of human emotion.

Its fervor is half robot, half neurotic, and it never enters into the spirit of the play except in moods of carefully concealed cynicism. Perhaps composers should bear the blame for not sounding the true depths of the instrument, for it is possible to conceive of a compromise that might advance its cause and still remember its limitations. The good in it need not be neglected because it falls short of perfection, or its virtues lost simply because they have failed to tickle the palate of humanist or dilettante.

Perhaps other ages will look less discriminatingly upon the saxophone. Perhaps composers will exercise discretion and care in writing for that much abused instrument. If so—and it is difficult to understand why it should be relegated to the limbo of forgotten fashions—it will assume a definite and important responsibility in scores of otherwise impeccable behavior.

[1] This is not true of the entire family. The hoarse reediness of the saxophone begins to declare itself in the bottom fifth of the E flat alto and becomes more pronounced as we approach the larger instruments.

[2] This applies less specifically to the lower instrumenta. No one would deny that the E flat alto, the F mezzo-soprano, and the B flat soprano can "come through" with the best qualities of tone.

Würzburg Forms Setting of Mozart Festival

Orchestral and Chamber Music Performed in Ducal Palace—Baroque Background Adds to Charm of Programs

WÜRZBURG.—One may argue that there is too much of the past and too little of the present in Germany at this time, but it is impossible to deny the charm of baroque art in the settings of these old palaces which belong to the same epoch. Mention was made of this in connection with the concerts by candle light in the Charlottenburg Schloss, and during the latter part of July something similar was offered at the Mozart Festival in Würzburg. Here the Night Music in the castle garden had a sort of magic that stiff seats and stiff shirts scarcely offer. Maria Cebotari, of Dresden, sang from the balcony; Paul Bender offered the Sarastro aria; there was a Cassation by Mozart, a Divertimento for wind instruments by Haydn, and a serenade for orchestra by Mozart.

Old-Time Works Delight

Previous to this an orchestra concert included the overture to the Magic Flute, the D major symphony of Mozart, the second symphony of Beethoven; and Maria Cebotari sang two Mozart arias. There was another orchestral concert which included some "new" Rameau (a suite by Hermann Zilcher based upon themes from Rameau's operas); a violin concerto written by Mozart when he was ten years old; a rondo for violin and orchestra by Schubert; and the Jupiter Symphony. The conductor was Dr. Zilcher, the violin soloist Prof. Havemann.

An evenng of chamber music gave us Schubert's string quintet with two cellos; Mozart's quintet for piano and wood-wind; Bach's English suite with Dr. Böhm as cembalo soloist; the Reger Telemann Variations for piano, played by Carmen Sendel.

Performances were excellent throughout, the conductors, Böhm and Zilcher, thoroughly efficient, the soloists impressive, and the instrumentalists in the chamber music works of outstanding merit. D. R.

Bayreuth Draws Full Houses in Spite of Political Unrest

Six Parsifals, Four Meistersingers and Three Ring Cycles Sold Out—Fewer Foreigners But Plenty of Germans—Elmendorff, Tietjen, and Richard Strauss Conduct—Hitler and Goering Attend Opening—New Scenery by Alfred Roller

BAYREUTH.—Despite the Nazi "clean-up" of June 30—three weeks before the opening of the Bayreuth Festival—, despite the Dollfuss murder and its unsavory repercussions coming on the very day of the first Rheingold performance, despite the death of Hindenburg and the nation-wide "Yes" vote for Hitler, the Festspiele this year have taken their appointed course and have drawn full houses for virtually all performances. As last year, the *"Führer,"* a fanatical Wagnerite, and the redoubtable Goering, an assiduous patron of the theatre and its more attractive members, were both present at the opening performance of Parsifal, together with Frau Winifred Wagner, the Bayreuth master's daughter-in-law, now sole arbiter on the *Festspielhügel.*

The audience was, of course, not as cosmopolitan as in years gone by; but there was nevertheless a good sprinkling of variegated Nordics, including English and Americans. It takes more than a few Nazi murders and *Putschs* to scare away a true Wagnerite, and the sixty per cent. reduction on German railways besides the privilege of living on cheap registered marks offset some of the international disadvantages. Nevertheless the foreign press representatives were largely conspicuous by their absence.

STRAUSS CONDUCTS FOR HITLER AND GOERING

Richard Strauss, who a week later was too indisposed to conduct his favorite Fidelio in Salzburg, still had the strength to direct the opening Parsifal at Bayreuth. This, and the long and careful preparation by Bayreuth's regular staff, insured a technically faultless performance. Helge Rosswaenge, of Berlin, makes a youthful and vocally fluent Parsifal, Marta Fuchs an adequate Kundry. Herbert Janssen was vocally and histrionically a first-rate Amfortas and Ivar Andresen a sonorous if not very interesting Gurnemanz. The choruses and Flower Maidens and Knights of the Grail were as always an outstanding feature, thanks to the continued labors of the veteran chorus master, Prof. Hugo Rüdel. The orchestra, 130-odd strong, was as usual a joy to hear.

Much was made of the new Parsifal decorations by Prof Alfred Roller, completing the reconstruction begun under Siegfried Wagner two years ago. They are brilliant and impressive but by no means modern. Bayreuth must hold fast to tradition, and cannot easily escape conventionalism. But the mechanism functions as nowhere else, and modern lighting has done wonders in achieving the illusion that Wagner sought.

DIE MEISTERSINGER APPEALS

Die Meistersinger, always a highlight of Bayreuth festivals, was so again, although one cannot call Karl Elmendorff's competent conducting brilliant. But with Bockelmann's superlative Sachs, Max Lorenz's manly and brilliant Walther, Maria Müller's beauteous and mellifluous Eva, Manowarda's Pogner, and Herbert Janssen's Kothner an enjoyable performance is insured in advance. Eugen Fuchs' Beckmesser and Martin Kremer's David still lack the routine of the others, but Ruth Berglund's Magdalene has rarely been surpassed in vocal quality.

For this occasion the Festspielhaus chorus was augmented by 250 Bayreuth amateurs and the scene of the Festwiese was thereby made overwhelmingly impressive and convincing.

BAYREUTH'S MECHANICAL MAGIC

Wagner's Nibelungen Ring is nowhere better given than at Bayreuth. The magic of the mechanics—or should one say Wagner's mechanical magic?—offers a more deceptive illusion here than in any other house with which this writer is familiar; the structure of the auditorium and the orchestra pit lends itself admirably to the presentation of music drama; and there is here the glamour of a visit to the mystic Wagnerian shrine that easily covers what elsewhere might be felt to be a multitude of sins.

The separation of the acts is a real aid to everyone concerned: artists, conductors, stage-hands, orchestra, and last but by no means least, the audience itself. The cumulative fatigue of the usual four or five hours with short intermissions is obviated. Everyone is rested and in better mettle and fettle for production and reception.

But the critic must be critical. For him, emotion is a crime; he shall neither be thrilled nor irritated, must judge Bayreuth as he would any other theatre. And so judged, one finds good features, and less good ones; powerful acting and impersonation, and weak and futile striving after the impossible.

BOCKELMANN, ONEGIN, WOLFF IN RHEINGOLD CAST

Rheingold, the first of the Ring operas, is the most difficult to cast and the most difficult to give. Its characters have almost impossible figures to build up, and too little time for structural development. Only Alberich, Mime and Loge seem real. Wotan and Fricka, with their family squabbles, develop rather disastrously in the later operas, but are here even less appealing than they are then. The other gods and the giants arouse small interest.

As ever in Wagner, the music is magnificent, and upon it rises and floats even the most dreary of dramatic moments. And the music must be sung. True, Wagner himself sometimes gave the impression that he could forgive poor singing if there was good acting, but one doubts if he meant it. That was a part of his campaign of propaganda against the no-acting of the old school, of music-drama as opposed to opera.

In this year's Bayreuth cast there were some artists who were both singers and actors. Robert Burg, the Alberich, has an extraordinarily forceful utterance. His harsh and bitter anger is deeply impressive, and his poise histrionically effective. The Mime of Erich Zimmermann has much merit, but is not at all times as colorful and picturesque as could be wished.

Rudolf Bockelmann's dignified Wotan is well known and well liked, and Sigrid Onegin, the "eternal opposition," sings Fricka in magnificent fashion without loss of tonal beauty. Fritz Wolff is outstanding as Loge. The Freia, Froh and Donner of Käthe Heidersbach, Martin Kremer and Jaro Prohaska were adequate, as were the three Rhinemaidens, Franziska von Dobay, Hildegard Weigel and Margery Booth.

(*Continued on page 37*)

EUGENE GOOSSENS,
conductor of the Cincinnati Symphony Orchestra, has been made a Chevalier of the Legion of Honor in recognition of his services in the cause of French music, both in the United States and Great Britain.

London Philharmonic Has Reduced Season

LONDON.—The Royal Philharmonic Society announces twelve symphony concerts for the coming winter season (as against sixteen last season). Sir Thomas Beecham will conduct nine; Sir Henry Wood, Sir Hamilton Harty, and Felix Weingartner one each.

One concert will be devoted to Delius as a memorial; one to Bach in commemoration of the two hundred and fiftieth anniversary of his birth. The only novelty announced is Sibelius' music to The Tempest and a new oboe concerto by Gordon Jacob. Sir Hamilton Harty's violin concerto will be played by Paul Beard. Other soloists include Myra Hess, Rachmaninoff, Alma Moodie, Jascha Heifetz and Léon Goossens.

This series is independent of the Sunday concerts of the London Philharmonic Orchestra, which have not yet been announced.

The Philharmonic Orchestra also plays the orchestral concerts Courtauld-Sargent series. Dr. Malcolm Sargent, who has recovered from the illness which prevented his conducting last season, reappears as conductor of two of the concerts, the rest being assigned to Georg Széll, of Prague, and Fritz Busch, formerly of Dresden. Vaughan Williams' suite for viola will have its first performance anywhere, with Lionel Tertis; the other soloists are Edwin Fischer and Joseph Szigeti. C. S.

Isidor Philipp Speaks of European Conditions As Affecting Art of Music

Eminent Pianist and Professor of the Paris Conservatoire, Now Sojourning in America, Discusses Highlights of His Career

It was both easy and pleasant to interview Isidor Philipp; in fact, he reversed the process and granted me an interview days before anything was said about the desirability of such a thing. On the very first day of his sessions in New York, we suddenly found ourselves standing face to face and I heard him asking if I had ever been in Paris. On my affirmative reply he called me to witness the remarkable quiet of New York, "this great city,"—spoken with a lingering intonation on the word "great" and with a sweeping gesture—as against Paris, with its constant and almost intolerable din of automobile horns.

We made passing mention of the conditions which make traffic control a simple matter in New York though impossible in Paris, whereupon I suggested that the comparative quiet might not be the only reason for wishing oneself far away from Europe at the moment.

EUROPE IN THROES OF UNREST

His answer was immediate and definite. "One can do no work in Europe now. The atmosphere in France, in Germany, in Austria and the bordering states is so agitated by various political and social cross-currents as to render impossible any continuous mental effort. Only in Italy can any productive work be accomplished. I have in Florence a sick friend whom I visit once or twice a year and there I find the peace of mind necessary for concentration."

We asked in unison: "Where will it all end?," addressing the query not to each other, but to some outside force in whose ability to answer or to effect a change neither of us had any faith.

To my question as to his nationality, Maître Philipp responded that he was born in Hungary, but as he was only two years old at the time of leaving that country his recollections of the place were slightly indistinct. And this remark was accompanied by an amused twinkle. His mother, he added, was French, the implication plainly being that he considers himself to all intents a Frenchman.

M. Philipp knows the English language very well indeed. He hesitates for a word occasionally, but always finds one which expresses his meaning clearly. He voiced an optimistic opinion regarding the status of music and music study in this country and indicated his sincere belief that there has been a marked improvement in these matters of late. Let us all andeavor to share his optimism.

HAS HAD LONG AND BRILLIANT CAREER

Questioned as to his concert career, M. Philipp replied that up to his forty-fifth year he had been much before the public, but the necessity of meeting people before whom it was requisite to keep a smiling countenance; "to be gay," as he termed it,

ISIDOR PHILIPP

regardless of his feelings; the humiliation of appearing with incompetent conductors; the frequent dealings with recalcitrant managers and with conductors in whom the truth is not; all these things had caused him to give up public performing. To be sure, he had played many times publicly since then, but always under conditions which he knew to be favorable.

"But M. Philipp, regardless of all this, you still have had many honors and much happiness in your life since then?"

"Honors? Happiness? Ah—" And here followed some intensely interesting philosophical reflections which I should like to pass on to the readers of these lines. But Philipp enjoined strict silence and the injunction shall be obeyed.

M. Philipp gave me a list of some of his pupils, among whom are Guiomar Novaes, Maurice Dumesnil, Felix Fox, under whose auspices the master classes in New York and Boston are held, Tomford Harris, Beveridge Webster, Basil Gauntlett and others better known in Europe than here. He wrote down an equally formidable list of his compositions, which include original numbers, transcriptions and pedagogical works. He also paid a glowing tribute to his "three great masters," George Mathias, Stephen Heller and Camille Saint-Saëns. J. P. D.

John Charles Thomas Honored by Italy

John Charles Thomas, baritone of the Metropolitan Opera, has been made a member of the Order of Cavaliere of the Crown of Italy. He received word of this honor from the acting Italian consul general at Chicago.

Moses Smith Appointed Music Critic of Boston Transcript

Moses Smith, Boston correspondent of the Musical Courier, has been appointed music critic of the Boston Evening Transcript, to succeed in this capacity the late H. T. Parker. Assuming his duties at the beginning of this month, Mr. Smith severed a ten years' connection as music critic of the Boston American and Boston Sunday Advertiser. Previously he had been assistant music critic of the Boston Post.

Mr. Smith, a graduate of Harvard, is also a teacher of the piano and various musical subjects, and a lecturer on music. He is a member of the faculty of the Malkin Conservatory of Music.

Biennial of N. F. M. C. to Be Held in Philadelphia

The nineteenth biennial convention of the National Federation of Music Clubs will take place in Philadelphia from April 23 to May 1, 1935. Several thousand members of the federation, which is organized in forty-six states of the union, will attend. Among the national events already planned for the week are the finals of the Young Artists Contest sponsored by the federation. The program will present performances by prominent soloists, as well as choral and orchestral features.

Noréna Feted in Copenhagen

COPENHAGEN.—Eidé Noréna, soprano of the Paris and Metropolitan Operas, scored a colossal success at her appearance in the Tivoli Concert Hall here on August 2. The large auditorium was filled with an enthusiastic audience and the soprano had numerous ovations for her singing of operatic airs and songs in several languages. S.

Hollywood Bowl Series Marked By Brilliant Achievements

Cooperative Series Organized by Orchestral Players Draws 270,000 for Thirty-two Concerts—Gabrilowitsch and Ganz in Joint Program Establish Record for Attendance — Symphonic Programs Conducted by Wood, Harty, Iturbi, and Lert Acclaimed—Opera and Ballet Events a Feature

LOS ANGELES.—Southern California wrote an epochal finis to the Hollywood Bowl Season just closed, when intermission announcements from the stage gave news of the fact that for the first time in the history of summer symphonies, the series proved self-supporting from season ticket books and gate receipts. In round figures, attendance has been set at 270,000 persons for thirty-two concerts, another all-high record in thirteen years. The final week, Ossip Gabrilowitsch conducting (Rudolph Ganz as the principal soloist), totalled 49,000 music lovers on four evenings, the last night, being the Gabrilowitsch farewell, likewise constituting a maximum attendance—some 13,000—in the annals of "Symphonies under the Stars."

Results were and are doubly significant, because the summer season was undertaken without a guarantee, the Philharmonic Orchestra personnel, under a steering committee aided by Mrs. Leland Atherton Irish as general administrative chairman, playing the season at their own risk. That is to say, in case of insufficient receipts, weekly salary checks of the players were to be pared if necessary down to zero. As it happened, eight weekly pay checks of the 1929 size were issued, while bills were paid currently, so that the orchestral self-management has concluded this "New Deal" in symphonic dispensation in an unchallengeable manner, commercially speaking.

COMMUNITY INTEREST AROUSED

It is interesting to note that from the start the steering committee (Alfred Brain, manager, H. J. Walter, Frederick W. Kuphal, Charles L. White, Fred S. Gutterson, Frederick Moritz and Arthur Pabst) determined upon a reasonably conservative budget of about $115,000, a sum nearly one-third smaller than necessitated occasionally in recent years. Saturday night broadcasts—heretofore yielding an income of $8,000—were omitted, and evidently without actual disadvantage to the balance sheet.

Public response was of a calibre to show that the community as a whole was interested in symphonic music and in the success of the summer season as assurance of orchestral continuance during the winter. This has been somewhat of an uncertainty since the death of W. A. Clark, Jr., who, shortly before his demise, had retired as sole sponsor of the Philharmonic Orchestra after spending nearly $3,000,000 since 1919 in meeting the deficits. Newspaper support (Orlando Northcutt in charge of press relations for the first time and with excellent results) proved more liberal than usual. J. Howard Johnson must be credited with a lively reminder system via the radio. One must also mention, last but not least, Ruth Cowan as executive chairman of contacts.

PLAN FOR WINTER SEASON PREPARED

Conclusion of the summer concerts has gone hand in hand with the building-up of a large group which will come before the public within the next few days with a definite plan to promote orchestral concerts both in the winter and the summer, a scheme which will eventually include also opera in all likelihood. Steps in that direction were taken in the spring by the Symphony Association of Southern California under the chairmanship of A. C. Balch, but activities were suspended partly to avoid interference with the financial outcome of the summer season. The new winter concert organization committee is headed by E. J. Lyman, Harvey S. Mudd, Guerney Newlin, John Treanor, Mrs. Bessie Bartlettt Frankel, Mrs. Leland Atherton Irish, Mrs. Allen C. Balch and C. E. Toberman. Dr. Remsen D. Bird, president of Occidental College, has rendered excellent service toward bringing this representative committee into being.

CONDUCTORS FÊTED IN BOWL

Success of the summer season already was augured by the advent of Sir Henry J. Wood, to whom fell the difficult task of starting a season with only one extra rehearsal. He was succeeded for the second fortnight by Sir Hamilton Harty, who in turn was followed by José Iturbi. Ossip Gabrilowitsch climaxed events with four programs, sharing a fifth evening as piano soloist in the Schumann concerto. Outstanding baton personalities filling shorter engagements were Rudolph Ganz, who was cordially welcomed back, scoring similarly at the keyboard in what proved the artistic zenith of the entire cycle, an all-Tschaikowsky program, Gabrilowitsch directing. Richard Lert made a splendid impression, finding time for only one appearance. Among conductorial first appearances, that of Nino Marcelli, director of the San Diego Symphony Orchestra, must be singled out for craftsmanship of the stick, potent and refined interpretations.

Opera programs were conducted by Pietro Cimini, Nat W. Finston, Alberto Conti and Gaetano Merola. Of the four ballet productions, prime honors must go to the Oukrainsky Company. Other presentations were staged by Maria Gambarelli, Francesca Braggiotti and Ernest Belcher. The last two were repeated at a special program.

MANY SOLOISTS APPEAR

Something of a sensation was created by José Iturbi, who donated his services for a pension fund program, when he played the Mozart D minor concerto (No. 466) and the C minor concerto by Beethoven, conducting at the same time, the concert beginning with the "Surprise" Symphony by Haydn. Thursday guest-soloists were Frederick Jagel, Richard Bonelli (twice), Nina Koshetz, Nelson Eddy, Elsa Alsen and Toscha Seidel. Guest artists at Saturday concerts were Kayla Mitzel, violin, Lester Donahue, pianist, Georgia Starke, coloratura soprano, and Alexander Amimoff, basso, Joana Leschin and Irma Olsson Seffer, pianists, Simon Carfagno, violinist, Blythe Taylor Burns, soprano, Olga Dane, contralto, Kolia Levienne, cello, Miriam Solovieff, violin, Alexander Kisselburgh, baritone, David Broekman, conducting his own Negro symphony, and True Boardman, dramatic reader.

B. D. U.

Cleveland Awaits Musical Season Of Richness After Summer Drought

Brahms Cycle and Operatic Productions on Schedule Prepared for Cleveland Orchestra by Rodzinski—Erno Valasek in European Début

CLEVELAND, O.—The excessive drought covering our fertile fields is more than matched by the dearth of musical offerings which in former summer seasons poured forth copiously and delighted throngs of lovers of the lighter classics. Even these were sadly neglected this summer, albeit given in ideal surroundings on the Lake front, where refreshing breezes vied with ice-cooled brew to lure the crowds. Thus the season of light opera, launched under the direction of Handel Wadsworth, with good local talent, well versed chorus and trained ballet, was curtailed after the presentation of the Bohemian Girl, Mikado, Chimes of Normandy and other operatic favorites of former years. Carlo Peroni's brass and wood-wind orchestra, augmented by a large chorus, offering fine programs from the symphonic repertoire, likewise was doomed to discontinuance after four weeks of fine effort; listlessness produced by oppressive heat took its toll. The only place where music pursued its natural course was in the private music studio, where a surprisingly large number of pupils gave a good account of themselves and did credit to their teachers.

PLANS FOR SYMPHONIC SEASON

But with the advent of the equinox, our attention is arrested by the promised music for the new season. Plans for an imposing repertoire by the Cleveland Orchestra under Artur Rodzinski are taking definite shape. We are, in all probability, to have a Brahms cycle with all four symphonies, piano and violin concerti; what a delectable outlook! Another work in preparation is the Brahms Rhapsody for orchestra, male choir and contralto from Goethe's Harzreise; the Orpheus Male Choir (Charles D. Dawe, conductor) and Marie Simmelink Kraft to take part. We also hope for a Richard Strauss program in honor of the master's seventieth birthday, which is being observed by the musical world in both hemispheres.

Among the soloists to appear in the symphony course of eighteen pairs of concerts are: Josef Hofmann, Severin Eisenberger and Artur Schnabel, pianists; Bronislaw Hubermann, Efrem Zimbalist and Josef Fuchs, violinists; Victor de Gomez, principal of the cello section. The Bach B minor Mass will be given in its entirety.

MORE OPERATIC PROSPECTS

An event of greatest importance in the development of our musical life is the introduction of operatic performances by the orchestra, successfully inaugurated last season. To the already published list of Die Walküre, Die Meistersinger and Otello, with the probability of Shostakovitch's latest work, Lady Macbeth of Mtsensk, have been added La Tosca with Anne Roselle, and Pelléas and Mélisande, its cast to be announced later. Each opera will be given at least twice, but as the performances will be sold out long before the beginning of the season, a third evening may be added of necessity. It is interesting to note the enthusiasm with which these announcements are received by the general public, when, only a few seasons ago, our young modernists wrote long articles on the doom of the opera in its present form. A renaissance of opera is in the offing; long may it live!

ERNO VALASEK HEARD IN EUROPE

From Italy comes news of the successful début in Lucca of Cleveland's boy violinist, Erno Valasek, who has startled the musical cognoscenti of that city with his musical gifts and attainments. Adolfo Betti, with whom the lad has been coaching, and on whose estate he is spending the summer in Bagno di Lucca, has arranged a tour of Rome, Florence, Pisa, Milan and a return engagement at Lucca for the boy, who has just celebrated his fourteenth birthday. In Rome, Erno will introduce the Tommasini violin concerto (dedicated to the young artist), under the baton of Bernardino Molinari.

R. H. W.

Berkshire Symphonic Festival Conducted by Hadley

PITTSFIELD, MASS.—The first Berkshire Symphonic Festival was held here on August 23, 25 and 26 at a natural amphitheatre on the Dan R. Hanna estate near Stockbridge, with Henry Hadley conducting the New York Philharmonic in three programs. This festival was organized by a committee of residents of the region, with Mrs. Elizabeth Sprague Coolidge as honorary chairman and Gertrude Robinson Smith as chairman. It was attended by a total of 10,000 people, and the artistic and financial success of the series has led to assurance of its continuance next summer.

The first event took place on Thursday evening, before an audience of 3,000 which included Governor and Mrs. Joseph B. Ely and other distinguished persons. Dr. Hadley conducted his forces in Berlioz's Carnaval Romain overture, the scherzo and nocturne from Mendelssohn's Midsummer Night's Dream, Strauss's Don Juan, Chabrier's Espana, Respighi's Pines of Rome, and two movements from the Tschaikowsky fourth symphony. The conductor was at the height of his impressive artistic powers, and elicited from the orchestra interpretations of force, imagination and sensitive regard for nuance.

A Saturday matinee was the second program, given before another large audience, among whom were Mrs. James Roosevelt, mother of the President and other notables. Sophie Braslau, contralto, was soloist with the orchestra in Falla's El Amor Brujo. Singing with impeccable style and full, broad tone, Miss Braslau brought out with thrilling effect the gorgeous color and enchantment inherent in this music, winning long-sustained plaudits. Among the orchestral numbers were Dr. Hadley's own suite, Streets of Peking, and John Powell's Natchez-on-the-Hill. There were also works of Smetana, MacDowell, Debussy and Borodin. The baton of Dr. Hadley again worked its potent spell, to the delight of the audience who applauded him vigorously.

The final program, Sunday night, was again purely orchestral, offering excerpts from Die Meistersinger and Tristan and Isolde, and the Siegfried Idyll, by Wagner, and the fifth symphony of Beethoven. The same lofty standard of performance prevailed, and again a throng of music lovers attended and registered their pleasure in hearty applause.

S. K.

Erich Sorantin Sails for European Tour

Erich Sorantin, Viennese violinist, sailed for Europe on the SS. Paris, August 29, after an active season in this country. His engagements abroad include a concert tour under the direction of Carl Voss.

(Photo by Bachrach.)

ERICH SORANTIN

During the past season in America, Mr. Sorantin not only appeared extensively in solo programs, but also conducted the Tennessee Philharmonic Orchestra in Nashville, Tenn. He held master classes at the Nashville Conservatory of Music, and is to continue this work on his return from Europe in addition to his regular concert engagements. This summer Mr. Sorantin conducted a master class at the Chicago Musical College, and appeared at a morning musicale of the college in Curtis Hall, Chicago, when he played for the first time two sonatas of Viola Cole Audet.

Mr. Sorantin has been a musician since early childhood. He was only five years old when he began to study the violin, and at twelve made his public début playing the Beethoven concerto. Entering the Violin Master School of the Staats-Akademie für Musik und Darstellende Kunst in Vienna during 1914, young Sorantin was one of the outstanding pupils of Otakar Sevcik. After his training there, a full-fledged concert artist, Sorantin made extensive tours throughout Europe. The reputation which he thus established led to his appointment as violin professor at the Vienna Conservatory of Music.

The next chapter of his career opens with his acceptance of a concert contract in Argentine and Brazil, and afterward, having always wished to visit the United States, he came to this country. His affiliations here, besides those already mentioned, have included a post on the faculty of the Cincinnati College of Music.

Italian City Hails Martinelli

BARI, ITALY.—Giovanni Martinelli made his début in this city, singing in Aida. The tenor received a tremendous ovation, and two more performances were arranged at once. Vincenzo Bellezza conducted. Mr. Martinelli sails for America on September 20, by the SS. Conte di Savoia. He will go to St. Louis, Mo., to sing Carmen, October 10; among his other performances there will be La Forza del Destino and Andrea Chénier.

C. B.

Dr. Carl Returns for N. A. O. Convention

The twenty-seventh annual convention of the National Association of Organists was held in Worcester, Mass., September 10 to 14. Dr. William C. Carl, president of the association, returned from Europe in time to preside over the meetings. The convention will be reviewed in the October 6 issue of the Musical Courier.

Tenth Festival at Haslemere Brings Rare Mediaeval Music

Melodies of Ancient Britons, Deciphered by Dolmetsch, Prove Existence of Pre-Christian Harmonic Style—Tonal Twelfth-Century Polyphony—Oldest Instruments Reconstructed, Played—Twelve Concerts from Bards to Beethoven

LONDON.—Music in England never sleeps. There is no such thing as a dead season any more. The opera season follows the concerts of winter and spring, and the ballet season follows the opera. Before that is over the festivals have begun, and the conscientious London critic wends his way to Haslemere, that Surrey beauty spot nestling between the Black Down and the slopes of Hindhead, some forty miles to the south of town. Here Arnold Dolmetsch, that intrepid archæologist of music, for a fortnight presides over a festival of music of the bygone days. And hardly has he finished when Sir Henry Wood raises his baton in Queens Hall for the annual season of "Proms."

This year's Haslemere Festival was the tenth. Arnold Dolmetsch, that picturesque musician-craftsman-excavator, is seventy-six, and as young as ten years ago. As then he is the gentle tyrant who runs the show and everybody in it, although there is now a Dolmetsch Foundation to supply funds, and although some of his pupils—notably his son—have outstripped him in the technical handling of the old instruments. Technic is despised by Dolmetsch; that's what makes his festivals at once charming and hazardous.

FROM THE BARDS TO BEETHOVEN

This year's festival of twelve concerts ranged over a dozen centuries and every musical country of western Europe. The instruments played included the lute, the crwth, the mediaeval harp, the virginals, harpsichord and clavichord as well as the complete family of viols, ditto of violins (including rebecs), ditto of recorders (flutes à bec), as well as the normal instruments of the classical orchestra, a piano of Beethoven's time, and a chamber organ. And then there is every register of the human voice.

Both instruments and musicians run in families, so among the executants there are seven Dolmetschs belonging to three generations, not counting those who may have married other names. Versatility being set above mere competence, the number of musician-participants (35) gives no idea of the variety of *Besetzung*, for if a person cannot "double" in at least two or three instruments besides singing he is no worthy member of the Dolmetsch colony. Some of them are as nimble with their feet as with their hands and throats, and so help to enliven the proceedings as members of the Renaissance Dancers—a ballet of twenty-one.

WORKING BACKWARDS THROUGH THE CENTURIES

When Mr. Dolmetsch first gave concerts of ancient music, forty-five years ago, he tells us, the oldest piece performed was seventeenth century. Since then he has worked his way back from century to century and at his first concert this year we heard two fantasies by Perotin le Grand, of Notre Dame de Paris, marked "circa 1200." As these are polyphonic, consisting of four interwoven low-toned parts (played on tenor rebecs), they would seem to knock all existing histories that call "Sumer is i-cumen in" the world's first extant part song, into a cocked hat.

But this is not all. The *clou* of the festival consisted of samples of music written by the ancient British bards and played on their celtic harps anywhere from the fourth to the tenth century. Now the music is, of all things, harmonic, supposedly a quality that came into music in the sixteenth century. Which proves that there is nothing new under the sun and, it seems, there never was. Here is what Mr. Dolmetsch himself says:

"Just at the moment when I was brooding on these problems [Perotin's polyphony] my guiding genius brought me face to face with the Bardic Harp Music, and the greatest of my musical discoveries was the immediate result. Through extraneous circumstances I had recently reconstructed the Harps which the Angels play in early illuminations and paintings, and I was searching for their appropriate music. I first realized the early Spanish Harp Music and mastered its peculiar tablature. Then I came upon the now famous Welsh manuscript in the British Museum. Having the requisite mental equipment and experience, I approached it in the attitude of one almost its contemporary, and found no difficulty in penetrating its secrets. This manuscript had baffled many musicians during the last 200 years, and led some of them to absurd conclusions. To me the difficulties were as nothing compared with the immense amount of work I had given to the Perotin music, but the immediate result proved much more sensational. It was found beautiful, moving, fascinating.

"Its value could not be over-estimated. Through a chain of evidence too long to describe here, it links our Art with that of the ancient civilizations. Being also near akin to the most modern music, it completes an immense Cycle of Art and renders possible the true understanding and appreciation of its various phases."

BARDIC MUSIC REVEALS EXPRESSIVE POWER

Now while taking the remark about "the most modern music" with a grain of salt, it is certainly true that this music has real expressive qualities both in melody and harmony, as was proven by Mrs. Dolmetsch's playing of The Death of Ivan the Smith on the harp. In the after "fantasia," Interlude of the Salt, Mr. Dolmetsch chimed in with the crwth (pronounced "crutt"), which he did not always manage to keep in tune, but these little things never trouble the Dolmetschs, who coolly stop in the middle to tune the string of a harp or a lute.

One whole concert (including the Bardic fantasias) was devoted to ancient music of the British Isles, and this comprised The Irish Octone, an anonymous piece for four recorders, Scotch pieces for the lute, from the Stroloch manuscript (1600), and Welsh folksongs and such rarities as a fantasy for five viols by Thomas Lupo (1672).

France, Spain and Italy, from the thirteenth to the eighteenth century, furnished two programs that included such tid-bits as Divisions on a Ground for two viols da gamba by Diego Ortiz (1553) and a very elaborate Spanish *cancionero* of A. D. 1500 for voices, recorders, rebecs, lute, harp and viols, but also such old familiars as Corelli, Couperin and Scarlatti. Then there was an evening of Court Dances of the Medici, with music from Orlando di Lasso to Orazio Vecchio.

English music, again, was given on two evenings, one devoted to intimate music, the other to the great Purcell and his contemporaries. And again, at the end, a program of English dances called "All in a Garden Green"—very pretty.

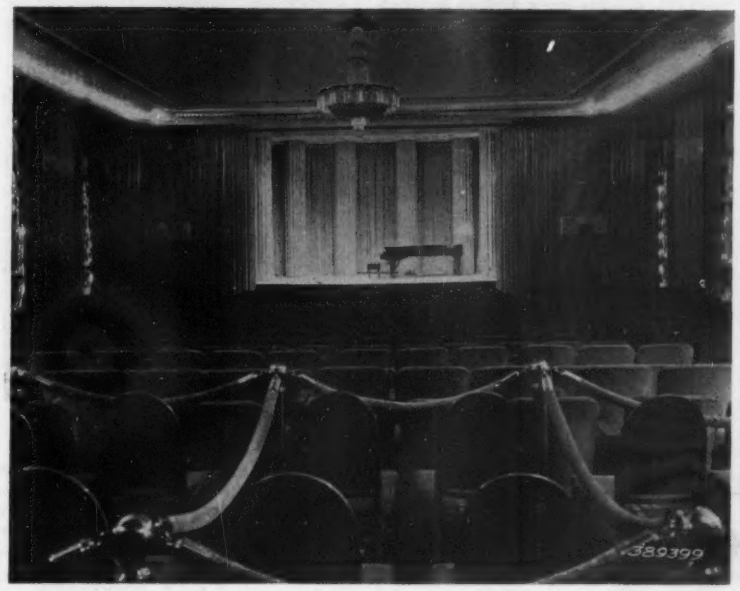
Bach, the only composer to have a program to himself (all done on the old instruments), also figured in a program of his contemporaries (nothing hackneyed) and here Mr. Dolmetsch's talented son Rudolph distinguished himself as a real virtuoso on the harpsichord. Finally, as a concession to "modernity" we had a program of Mozart, Haydn and Beethoven, ending with the C major Beethoven concerto on a Beethovenian piano. It cannot be said that this enhanced the composition, but it did make us grateful for the modern Steinway, and, begging Mr. Dolmetsch's pardon, we believe that Beethoven would have been the same.

But, allowing for imperfections, and armed with the right spirit, the Dolmetsch festivals are a real if somewhat too ample treat.

CÉSAR SAERCHINGER.

Providing a Music Centre of Charm And Taste in the Heart of New York

Catharine A. Bamman, Manager of the Barbizon-Plaza Concert Halls, Describes Plan for Aiding the Recital-Giver



THE BARBIZON-PLAZA CONCERT HALL

Lured by the breezes of the thirtieth floor Yacht Lounge Restaurant of the Barbizon-Plaza, New York, on a hot day recently, I was pleased to find seated at the very next table, Catharine A. Bamman who, as the musical world knows, graduated from twenty years in the ranks of concert managers to become the chatelaine, guardian spirit, renting agent—call it what you will (she herself calls it "janitor") of the auditoriums of the Barbizon-Plaza, the Concert Hall and the Salon, seating 600 and 200, respectively.

We started upon a discussion of the music situation generally, narrowing down eventually to Miss Bamman's two charges, the Concert Hall and the Salon of the Barbizon-Plaza. I had heard that the stage of the Concert Hall had recently undergone some changes and Miss Bamman freely admitted that some things had to be undone, in order to turn an architect's dream into a place of utility as a concert and theatrical auditorium.

"From the first, one of the most beautiful music rooms in New York, with its walls of satin wood, it has, under the guidance of one who knows that intangible something called acoustics, become one of the most perfected concert halls as well," Miss Bamman said. "The acoustics were there from the very first, but we had to make a few changes to arrive at them. First of all we had to rip up a costly hickory wood stage, which was beautiful to look at, but no good for sound. Then we had to extend the stage so that the artist would not be compelled to function about six feet back of the proscenium arch, which a gorgeous decorative feature in the form of black marble steps, leading right up from the auditorium to the stage, necessitated, and, which swallowed up much of the tone, back of the proscenium. We had to be merciless about these architectural flights, because good acoustics are the most important factor. The alterations have been so cleverly made however, that they are actually advantageous architecturally, while they bring out all of the perfect tonal qualities which were so painstakingly built into the hall by experts. Our recent stage alterations has also given us more room on the stage—storage space which the original stage, built exclusively for recitals, denied us."

"Do you handle enough such other events to warrant such an expense?" I inquired, when I was shown the extensive changes.

"Indeed yes," responded Miss Bamman. "The capacty of 600 makes it ideal for plays, operettas, dance recitals, choral events and for my own concert revue Sunday Nights at Nine. This revue started as a lark, has become so important that we play to packed houses every Sunday throughout the season. I should say that we average about as many such miscellaneous events as we do straight recitals; that's why we needed a place to put scenery and props."

ESPOUSING THE DÉBUT RECITAL

"Is it true," I inquired, "that you frown upon début concerts and will not rent your hall for them? I've heard that on several occasions."

Miss Bamman made a wry face—"My, what a time I have had living that down!" she said. "And I always see a little red when it's mentioned. That was a policy laid down, and unfortunately released to the press, at a time when Barbizon-Plaza was in the building, and before its present management, or I, myself, were associated with it. I believe the idea was that début recitals would impair the prestige of the Concert Hall. In my estimation there is no greater fallacy. Personally there is nothing I welcome more, or take a greater interest in than the début recital. I am keenly alert to what our talented beginners have to say, and they may count upon me for help in saying it. It has been so all during my managerial work, and now with my Sunday Nights at Nine—why, the number of beginners I have helped get started shows my desires. By all means débuts are welcome at Barbizon-Plaza Concert Hall, while I have anything to do with it.

"As a matter of fact I should say only those cannot benefit by our assistance who are at the top of the ladder, whose box office values compel appearances in the largest halls. Nowadays with the exception of these there are not many artists, no matter how delightful their performance, who can, in a place as crowded with events as New York, sell more than 600 seats. Whom exactly does it fool when large auditoriums are promiscuously papered?

"That is why Barbizon-Plaza Concert Hall is so important. Artists don't have to resort to fooling the public, they merely have to play and sing, in a hall where every facility for the comfort of artist and audience is offered. And what a difference it makes to the audience, not to have to wait in draughty lobbies or sit under crowded and uncomfortable conditions! As one critic feelingly remarked about the seats of the Barbizon-Plaza Concert Hall—'I sleep better in them than in any other hall in New York.'"

"I want to tell you one thing more about our music activities," continued Miss Bamman, "before I get off my pet subject. That is, the direct advertising features which cannot fail to assist our concerts at Barbizon-Plaza. This big hotel came into being, and has survived, by dint of fostering the truly worth while, as an art, music residence center—a place where minds of such persuasions meet. For instance, many of the local concert managers make Barbizon-Plaza their New York headquarters; many women who belong to the Federated Music Clubs, from the president and the vice-president on down; many subscribers to concert and lecture courses all over the country are acquainted with our events. These people, plus the thousands of others daily pass our bulletin boards. But just to make sure that they know what is happpening here we turn off all the radio stations broadcasting in the patrons' rooms at the proper time, and in a few brief words tell the always more than a thousand guests, what concerts we are offering them and any interesting facts concerning the artists."

M. F.

Kriens at Radio City

Christiaan Kriens was recently invited by Erno Rapee to conduct his suite, In Holland, at Radio City, New York, before 100 good will messengers sent to America by the Queen of Holland. It was broadcast over the coast-to-coast network of NBC and then rebroadcast to Europe. Mr. Kriens is conductor of the Travelers' Hour, heard over Station WTIC every Wednesday evening.

Levitzki in Program Series from WJZ

Mischa Levitzki will return to NBC networks for a short series of four weekly recitals, beginning tomorrow (September 16). He has been heard over this chain in many programs during the past two years. Mr. Levitzki will play excerpts from the finest in piano literature each Sunday, from WJZ.

New Ensemble to Tour

An ensemble of four artists—Leola Turner, soprano, Beatrice Harrison, cellist, Chase Baromeo, baritone, and Henri Deering, pianist—will make a tour this winter.

Boston Esplanade Concerts Attract 250,000 Listeners

Sixth Season of Outdoor Programs under Arthur Fiedler Well Supported—Concert and Teaching Schedules for Coming Winter Announced

BOSTON.—A quarter of a million persons attended this summer's Esplanade Concerts, played by Boston Symphony musicians under the direction of Arthur Fiedler at the bank of the Charles River from July 15 to August 10.

This sixth season, like those that preceded it, had programs composed primarily of light symphonic music, similar to what is heard during the spring at the Symphony Hall Pops Concerts. Since the concerts are free to the public and attract a correspondingly variegated audience Mr. Fiedler is not free to present successfully as pretentious an array of symphonic works as ornaments, say, the Lewisohn Stadium Concerts in New York. Working within the implied limitations, however, Fiedler has gradually raised the standard of the kind of music played, so that during the past season he was able to offer such a work as the Tschaikowsky Pathetique Symphony *in toto*. What is more, he is generally credited with having attracted a vast army of recruits to symphonic music from the million and a quarter of persons who are estimated to have atended these concerts since they were begun.

The concerts have also been credited with other virtues. No less an authority than Dr. Winfred Overholser, State Commissioner of Mental and Nervous Diseases and an amateur musician, told one audience this summer that, since the Esplanade Concerts had been begun after the start of the Depression, it was not too much to assume that this music had done much for the mental health of the community.

Financial Results Encouraging

This season, for the first time, not a concert was cancelled because of rain, although the first half of one program was played in a steady downpour. The financial support of the concerts, at first limited to large donations from a comparatively few wealthy patrons, has by means of appeals from the press and by correspondence gradually been spread over the community, the size of the individual contribution lessening and the number of contributions waxing. Practically the entire budget of $12,000 for this season's concerts has been raised, with an occasional outlying precinct still to be heard from.

The new acoustical shell, provided by the State, was a great improvement both in looks and in acoustical results. Although electrical amplification has never been employed at these concerts, as many as 20,000 persons have been able to hear the music with reasonable clarity because of the scientific manner in which the shell has been constructed and because of the nature of the terrain, which is now beautifully landscaped for the special purpose of concerts.

Meanwhile Mr. Fiedler, who has betaken himself to a cruise of the West Indies with a stop at Trinidad, will return later in the month to resume his winter activities, which include conductorship of four organizations: the Boston Sinfonietta, the MacDowell Club Orchestra, the Cecilia Society, and the Boston University Orchestra.

Richmond Concert List

The first signs of life of the approaching musical season come from Aaron Richmond, Boston concert manager, who announces some of the attractions he is to present during the first part of the season. They include Raymond Havens, pianist, on October 15, Maria Kurenko, soprano, on October 31, Isabel French, local soprano, early in November, and a group of five celebrity concerts—Josef Hofmann, Roland Hayes, Spalding and Gabrilowitsch, Angna Enters, and the Don Cossacks. This series, which is being sold by subscription, runs from October to January. Mr. Richmond will also bring back the Monte Carlo Ballet Russe for a half-week engagement in mid-November.

Sevitzky Ensembles' Plans

The Fabien Sevitzky Ensembles, now two years old, will this season expand its schedule of a single concert into two, plus an operatic performance. It is composed of an orchestra of young musicians and an exceedingly able Vocal Ensemble. The Vocal Ensemble will also appear with the People's Symphony Orchestra under Mr. Sevitzky in the Verdi Requiem, the Beethoven Ninth symphony, and another operatic performance.

Philipp Teaching in Boston

Isidor Philipp is this month dividing his time between New York and Boston. In this city, where he is teaching under the auspices of the Felix Fox School of Piano, he has attracted a large master class from various parts of New England, as well as some from outside. After the conclusion of his teaching in the two cities, late in September, M. Philipp will take a brief vacation, during which he will attempt, at least in part, to see America. He is likely to attend the World's Fair in Chicago. And he is more or less committed to being in Boston for the opening Boston Symphony Orchestra concert, led by Koussevitzky, on October 12.

New England Conservatory Notes

This summer's registration at the New England Conservatory of Music was the largest in its history. Outstanding among the activities was the Harold Bauer class in musical interpretation, limited to thirty performers and listeners, and "sold out" some time in advance.

Succeeding the late Edwin P. Brown, Philip R. Allen has been elected head of the board of trustees. Mr. Allen, a New England manufacturer, is a graduate of Yale and was himself a student of the cello. He has created four prizes for competitions among students in composition. Another scholarship to be offered this year is from the bequest of $3,000 of Mary C. Morrison for the education of musically gifted and needy children, with preference to lineal descendants of Charles Perkins Morrison.

M. S.

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For additional information and catalogue, address:
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44 Church Street, Cambridge, Massachusetts

Golterman Plans Permanent Opera in St. Louis

ST. LOUIS, MO.—Following his restoration of opera last spring, Guy Golterman is laying the foundations for the permanent establishment of grand opera in St. Louis. He has already done most of the casting for the eight operas which will be presented this fall in the new Municipal Opera House, having reëngaged Lucrezia Bori, Giovanni Martinelli, Elisabeth Rethberg, Mario Chamlee and others who sang here in the spring season, as well as Gennaro Papi, conductor, Armando F. Agnini, stage director and Rita De Leporte, *première danseuse*. Coe Glade has been secured to sing the title rôle in Carmen, and Kathryn Meisle for Ortrud in Lohengrin, both of which operas are on the schedule.

Mr. Golterman has been active during the summer months organizing the Grand Opera Founders, Inc., a limited membership society which will undertake to guarantee the financial success of permanent grand opera here. Walter W. Head, formerly of New York and Chicago, is chairman of this group, which will consist of 100 members, each of whom subscribes $350 for boxes or a group of parquet chairs for each season of opera. About forty subscribers have been enrolled, including M. S. Sloan, former president of the New York Edison Company, who recently became head of the Missouri, Kansas, Texas Railroad.

A chorus of 100 resident St. Louis singers already is training for the season. Miss De Leporte will train the ballet.

The fall season will open October 8 with Puccini's La Rondine, never before presented in St. Louis. Bori and Chamlee have the principal rôles in this production. Other operas scheduled are: Carmen, October 10; Madam Butterfly, October 13; La Boheme, October 15; La Forza Del Destino, October 17; Lohengrin, October 20; Tosca, October 22; Andrea Chénier, October 26.

Sees Art of Musical Interpretation Fettered by Rigid Teaching Ideals

Leonard Shure, Pianist, Believes Ability to Think in Terms of Music Is Greatest Need of Young Artists

LEONARD SHURE

"Much of the talk about the problem of a performing artist's concentration misses the mark, it seems to me," says Leonard Shure, young American pianist and teacher, who has recently joined the faculty of the New England Conservatory of Music. "When you have begun to think about concentration, you have already ceased to concentrate on the music and its expression.

"No, I am not trying to be paradoxical. The more one thinks about the musical problems during an actual performance the more likely is one to go astray—usually in the matter of memory. The time to think is in advance of the performance, while studying and practising the musical work. At the time of performance one should merely play: play with all one's powers, of course; but play without worry and extraneous thought."

Mr. Shure is only twenty-four years old, but he speaks with considerable authority. For after passing through the *Wunderkind* stage in America, where he was born, he went to Germany at the age of fifteen, and stayed there eight years, studying with Artur Schnabel and assisting that German master for six years. He also filled numerous recital and orchestral solo engagements in Germany. Last year, following the Nazis' accession to power, he returned to America, his first important engagement here being with the Boston Symphony Orchestra under Koussevitzky.

Although most of his sojourn in Germany was pleasantly remembered, Mr. Shure said that the beginnings of the decline in German musical standards and taste were already evident during his latter years there.

"Many of the most talented pupils," he declares, "seem to take it for granted that study and work under a master-teacher will in turn make them artists. This is one of the tragic assumptions in education. The artist, on the contrary, makes himself. He looks to others for advice and stimulus, and, of course, for knowledge. But the working-out of the artistic problems—that which stamps the independent artist—must be done by the student himself. And so few students are willing to do this. They are satisfied to take the word of the master on faith; to play the Beethoven sonata, for example, as the master does. For this reason, even the greatest artist-teachers are able to produce compartively few great pupils. The inertia is too great.

"The trouble arises, it seems to me, early in musical education. Pupils are taught to play by their teachers thus and so; because the teacher plays it thus and so. Hardly a thought is given to the necessity of the pupil's acquiring the faculty of tackling musical problems and of thinking in terms of music. The result is that if the pupil attempts to work out a new piece without the assistance of a teacher or a coach, he is helpless. And this condition prevails, it is regrettable to have to say, even among some artists, who year in and year out go on playing the same repertoire, as if lacking confidence in their ability to work out something new. I am speaking not only of contemporary works, but even, alas, of works from the standard composers, works which the performing artist in question never studied with another.

"Musical interpretation is still treated as a vague art, a thing of arbitrary decisions and whims. On the contrary, it is subject to laws which can be logically proved. Of course there are debatable points, there is often room for difference of opinion. But even here, the opinions should be based on logic, not on feeling or whim. There are things which one likes or dislikes without being able to assign a reason. But to place the whole art of interpretation on this basis is, to say the least, irritating." M. S.

Stokowski for Moscow?

Moscow.—According to a report, Leopold Stokowski is to visit Moscow with the Philadelphia Orchestra next season and give concerts under the auspices of the Moscow Philharmonic Orchestra. The guest conductors of the orchestra for 1934-5 include Ansermet, Coates, Gui, Mengelberg and Stiedry. K.

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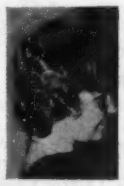
"The opening movement was especially fine, and the romantic beauty of his achievement of its later moods was consummate art."
—*Record*

Koutzen's Poem, "Solitude," has been featured by the Philadelphia Orchestra and the San Francisco Symphony.



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—*Philadelphia Daily News*

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—*New York Journal*

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—*New York Herald-Tribune*

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—*Boston Evening American*

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—*Chicago Herald and Examiner*

Verona Open-Air Opera Series Draws 200,000 in Fortnight

Scenic Reforms and Technical Improvements to Combat Past Deficits —Gigli the Chief Hero in Gioconda and Chénier—Toti Dal Monte Sings Lucia—Marinuzzi Conducts

VERONA.—Verona's Arena has sprung a surprise on us this summer. Everyone thought last year's production policies would be continued this season. They had culminated in three brilliant monster spectacles of super-realism, marking the twentieth anniversary of summer opera in this great Roman amphitheatre. Huge crowds attended, large profits were claimed, and even the local authorities, outwardly at least, seemed highly satisfied.

Instead, it is now disclosed that the seasons of 1932 and '33, which had featured spectacular realistic mountings of L'Africana and The Huguenots, respectively, left the municipality with a deficit of 1,600,000 lire, despite their clamorous popularity. This is a stiff sum for a city of Verona's resources, in the lack of governmental underwriting. An ex-agent impresario of the get-rich-quick type was responsible for this situation.

Since something radical had to be done to stop this racket, Verona organized its own Ente Autonomo per gli Spettacoli Lirici (Civic Opera Corporation), under the lead of its young new *podestà*, Alberto Donella. A cardinal policy of the new body was to conciliate a régime of economy with the maintenance of the best Arena art traditions. An able administrator, Filippo Nereo Vignola, was made general director of the corporation.

NEW BROOMS

This managerial upheaval brought back on the carpet the whole question of Arena production æsthetics. In the ensuing discussions, modern criteria prevailed. It was decided to entrust the artistic policies to recognized authorities of progressive trend. The new management has been working quietly, and only since the end of May, but the first step was to appoint Ettore Fagiuoli scenographer and Aleksandr Sanin *regista*.

Signor Fagiuoli, a distinguished architect and scene designer, was, in fact, identified with the Verona amphitheatre festivals for many years, since the beginning back in 1913. Old *habitués* recall his much-discussed modern *décors*. The two decades since the original group of enthusiasts (Fagiuoli, Serafin, Zenatello, et al.) first did opera in this world-famous monument have certainly been eventful in scenic experiments.

To be sure, much of the Arena's problem was of the technical order, inherent in an open stage without ceiling, wings, basement, storerooms or shifting machinery. It has been ingeniously grappled with, though Forzano admitted it would never be fully solved except by the radical innovation of an elliptical stage projecting far out into the bowl, a solution requiring a costly plant with which to submerge the scenery below the stage.

TECHNICAL IMPROVEMENTS

The former technical director and scenographer, Pericle Ansaldo, also of the Rome Opera, had succeeded by last year in overcoming some of these handicaps, such as doubling the stage area (to 5,000 sq. meters) by building onto the steps in the rear (making a working depth of 60 meters), and the replacement of the former vertical proscenium monoliths with towers tapered off in terraces, to enlarge the lateral visibility.

But the type of *décor* best suited to the Arena has long been a moot question. The two main currents now struggling for supremacy on the Italian lyric stage—on the one hand the old pictorial realism, with its citadel at La Scala, and on the other, the architectural or constructivist school which the modern faction appears to have succeeded in bringing to the Rome and Florence opera houses—both have been tried out in this bowl.

Both were the subject of much debate. The modern trend, exemplified by Fagiuoli, was first tested and sporadically repeated later with the experiments of Casarini and Avena in 1931, but these proved an extreme dose for the average palate and met with so much popular opposition that the reactionary faction gained the upper hand and reigned supreme with the super-realism of the Forzano-Ansaldo-Scaioli triumvirate.

DEFICITS AND MODERNISM

Now—thanks to the deficits—we are back to constructivism. It was high time to end the pedisequious imitation, on a Barnum & Bailey scale, of the old realistic scenography of indoor opera houses and to strive for a new, distinctive expression at Verona. Fagiuoli contends that the ideal stage conception for the Arena is that of monumental, but essentially plastic, three-dimensional settings—that is, masses, not planes. To this reviewer's mind there is no question as to the greater propriety of such *décors*.

As a frame for his settings, Fagiuoli has built a supporting structure which, while original, seems conceived in the spirit of the ancient Roman monument and stands in harmony with it. Two of his practical innovations were to set the forward proscenium columns considerably back, and the building of lateral staircases before them to allow the masses a more rapid exit from the stage, leaving this free for scenery manipulation. The lateral visibility is much improved, with the setting back of the proscenium line.

For this year's bill—La Gioconda (Ponchielli commemoration), Lucia, Chénier—the limited time at the disposal of the new staff prevented a full realization of the scenographer's projects. Thus the settings themselves were of mixed character, in part able applications of the modern school, notably in Chénier and in the final décor for Lucia, whereas in Gioconda concessions were made to pictorialism. It is a ticklish job to stylize Venice; Fagiuoli did not believe 100 per cent constructivism to be mature for this.

A SCENIC CONTEST

But the management's determination to rest short of nothing but the best is shown by the announcement of a scenographic contest for future Arena seasons, which the city of Verona has published, with prizes totaling 45,000 lire. It is hoped all Italian scene designers will participate. There will follow a contest for a new "mass opera."

The present policy of economy dictated some reduction over the lavishly spectacular effort of 1932-33, the choral and supernumerary masses being cut down to a total of 1800, against the former 2000, although the orchestra of 150 and the ballet corps were held at their previous size, and the splendid electrical equipment remained unchanged. On the other hand, no effort was spared in point of artistic finish. Sanin's expert hand was at once apparent in the unstereotyped moving of these bulky masses.

The same scruple for perfection prevailed on the musical side, where the direction was entrusted to one of Italy's best veterans, Gino Marinuzzi. His orchestra was selected from the best elements available in Northern Italy. While its fusion could not be that of an old body, it nevertheless responded excellently to his energetic and elastic baton. The local Arena chorus, never extraordinary, shows much improvement.

GIGLI GATHERS INAUGURAL HONORS

In the inaugural opera, Gioconda, chief honors, as at Cremona, went to Beniamino Gigli. His Cielo e mar wrought the vast crowds to a frenzied enthusiasm and he was forced to repeat it. Aurora Buades (Laura) and, still more, Vittoria Palombini (Cieca) deserved and won their usual plaudits. The title rôle, sung by Anny Helm Sbisà, betrayed an effort, only moderately successful, to adapt to *bel canto* requirements a voice of Wagnerian training and style. Armando Borgioli was a suitably sinister and bombastic Barnaba and Duilio Baronti a sonorous Alvise; the minor parts were in capable hands.

A special word of praise is due the ballet corps, which in Gioconda reached a higher level than in any Verona productions within this scribe's memory. The freely interpreted choreography was designed by Ileana Leonidoff, formerly of the Royal Opera. The *furlana* in particular was a suggestive scene, thanks also to Sanin. In the Dance of the Hours, the *prima ballerina* Bianca Gallizia, of La Scala, did some very fine work.

TOTI'S LUCIA

The second opera of the festival, Lucia di Lammermoor, gave Toti Dal Monte her big opportunity. She made the most of it. One scarcely need dwell on details here. Who has not heard Toti's Lucia, or if not the whole opera, at least the great arias? Suffice it to say that the popular Venetian soprano endeared herself still more, if possible, to the hearts of her listeners and was the recipient of interminable ovations.

To my mind, the cast was badly marred by the presence of Alessandro Ziliani as Edgardo. This is one of the younger Italian tenors who has come to the fore in the short space of five years, in the absence or rather the scarcity of serious competition. He has won his way to the top by virtue of his ringing, metallic high notes—far from enough to pardon his scant musicianship, his lack of modulation, his jumpy phrasing.

FORMIDABLE CROWDS

The final offering, Andrea Chénier, was above all noteworthy for the repetition of the furore aroused by Gigli. The crowds went wild after the Improvviso and the Come un bel dì di maggio. Maria Caniglia's voice is one of the hardest-worked in Italy during the last few years; one could hardly expect it to remain fresh under so much wear. She nevertheless put over a convincing Maddalena. Franci yelped the lines of Gerardo.

The crowds were as imposing as in former years. Special trains from Milan, Venice, Bologna and other cities, as well as drastic railway reductions from all Italian stations, brought the usual huge throngs which took the Arena by storm to the tune of some 20,000 nightly. The authorities estimate the total attendance during the fortnight of the festival at an odd 200,000. Verona bids fair to become some day the Bayreuth of Italy.

RAYMOND HALL.

National Music Camp Has Active Summer Schedule

Young Players Appear Under Resident and Visiting Conductors in Interlochen, Mich., Events

INTERLOCHEN, MICH.—The National Music Camp is located at Interlochen, between two beautiful lakes near Traverse City, and here, under the careful leadership of Prof. Joseph E. Maddy of the University School of Music, Ann Arbor, there have assembled for seven summers groups of students sometimes close to 300 in number. In most summer camps the campers are happy; here they are also serious. Twenty-six states are represented this summer in the high school group, while in the supervisor and college group people from thirty states and Canada are registered.

The National Music Camp was created to further music education in America and to provide both outlet and stimulus for musical talent in the youth of this country. The situation between the lakes is admirable for its purpose, and the campers are comfortably housed. Naturally, to get the fine results which have been attained at Interlochen, a highly capable faculty and an efficient staff are necessary. Each section of the orchestra or band is under the charge of an artist symphony performer who works with his section during rehearsals and drills his charges separately in two sectional rehearsals, besides giving each member one private lesson a week.

NOTED VISITING CONDUCTORS

Concerts are offered each Sunday afternoon and evening, also at other times in the great outdoor bowl, some of which have been broadcast. For instance, one Wednesday night the writer heard an excellent concert given by alumni of the camp, brought together from all parts of the country and performing after very few rehearsals together, and conducted by Mr. Maddy, A. P. Lesinsky and Oscar Zimmerman. Many of these concerts have been led by outstanding directors and composers this season, among them Dr. Howard Hanson of the Eastman School of Music, Rochester, N. Y., Earl V. Moore of the University of Michigan, Carl Busch of Kansas City, Mo., Francis Findlay of Boston and Captain Charles O'Neill, director of the Royal Twenty-second Regiment Band, Quebec, Can.

A pleasant memory remains of a recital in the piano studio given by Stanley Fletcher, a young Englishman now teaching in Ann Arbor, and his pupils. It was called "Forty Minutes with Bach" and it was altogether delightful to hear these young people play as solos or arrangements for two pianos or two flutes, selections from Bach, as well as Mr. Fletcher's performance and his fascinating notes on the works.

This camp impresses one as an amazing triumph of youth, and its success can be traced to the perseverance of Dr. Maddy together with his real musical genius. The camp is contributing greatly to a finer musical appreciation throughout this land, but like many estimable educational projects, it has suffered from the depression and needs the interest and support of music-lovers. It would be a tragedy if this camp could not be continued next season.

A. McL. T.

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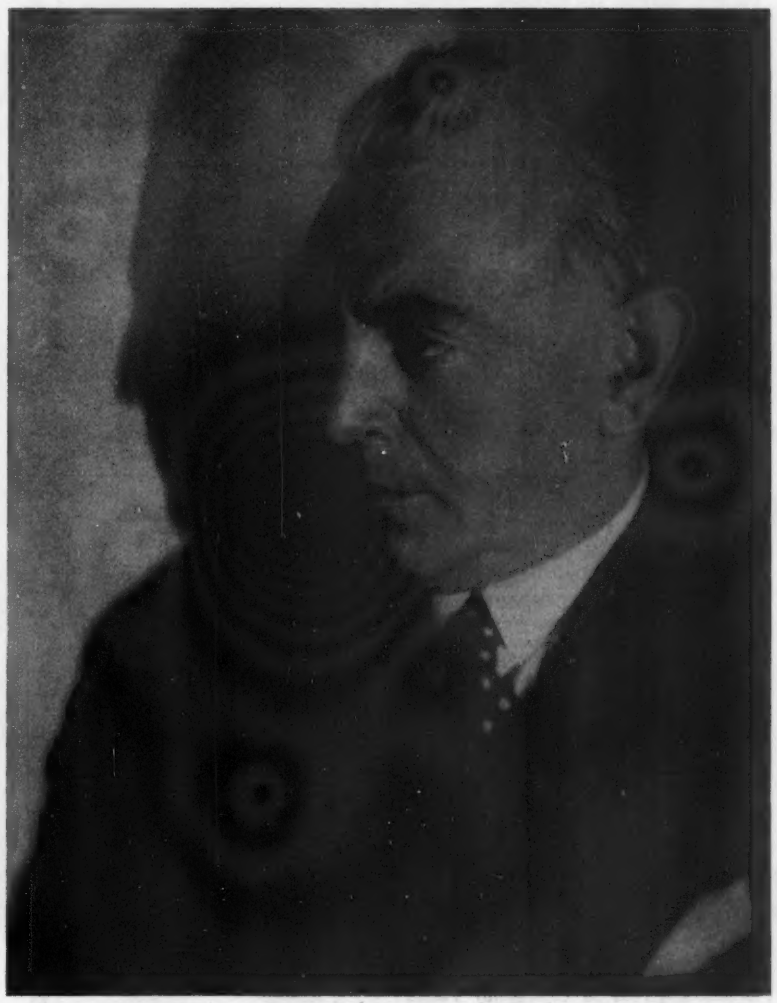

IGNAZ FRIEDMAN

DEEMS TAYLOR wrote of him on a previous tour—

"Ignaz Friedman played stupendously. Out of the instrument come such sounds as it seems impossible for any human pair of hands to evoke—glittering scales that flash by with the speed of lightning, yet with every note round and clear—chords like trumpets, arpeggios like a caress. The audience cheered. He is a great pianist, this Friedman."

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Munich Festival Brings Restaging Of the Ring with New Scenic Dress

Composer's Intentions Adhered to in Modern Investiture by Linnebach and Barré—Mozart Operas Prove Highlight of Summer Performances Which Attract Many Visitors

MUNICH.—This year the Munich Festivals have offered the perfect picture of a decorative renewal of the Ring of the Nibelungs. The leading idea of this renovation is entirely clear: it is the recognition that it is impossible to subject the masterwork of Wagner to any periodical style or momentary fashion. The new scenery, done by the architect Adolf Linnebach in collaboration with the stage-manager Kurt Barré, finds its highest aim in serving exclusively the intentions of Wagner and in giving to the Ring that scenic appearance which Richard Wagner himself had dreamed of. The solution of this task has been attained to a high degree; the most poetical scene is perhaps that of the wood in the second act of Siegfried, but grandest of all is the final scene of the Twilight of the Gods, which until now has not been performed at Munich in such a scenic clarity and perfection.

Besides two performances of the Ring of the Nibelungs, the programs contained the following works of Wagner: Lohengrin, Tristan and Isolde, Die Meistersinger and Parsifal. For every one of these masterworks the present artistic level of the Munich Opera can guarantee a performance which really deserves the title of a festival.

STAFF OF CONDUCTORS EXCELS

The living pulse of all these performances was undoubtedly Hans Knappertsbusch. The spontaneity and impulse of his musical personality, the buoyancy of his youthful temperament, which always urges him forward to powerful expression, the sound vitality of his nature, which seems to know problems only to master them, make of him one of the leading Wagner conductors of the present day. A spontaneous elective affinity binds him to the works of the master, and for that reason he succeeds in interpreting them with persuasion. It is difficult to decide for which of his Wagner interpretations he deserves the highest praise. Perhaps the vitality and passion of his personality are expressed most brilliantly in Siegfried; but in his spiritual interpretation of Parsifal he reaches a level far beyond his own buoyant self.

Along with him had been engaged the excellent conductor Paul Schmitz in Die Meistersinger, who for the last year has been *Generalmusikdirektor* at Leipsic and the young Munich conductor Karl Fischer, whose task it was to interpret Lohengrin.

MOZART DELIGHTS AT THE RESIDENZ

The Mozart Festivals at the Residenztheater had again their summit in Così fan Tutte. If only this opera could be performed everywhere with the same loving idealism as in Munich. Surely that capricious and delightful music would be loved and appreciated as much as any other master work of Mozart. The Elopement from the Seraglio, the Marriage of Figaro and Don Giovanni also confirmed once more by their graceful and stylistically excellent interpretation the reputation of the Mozart Festivals, which unhappily had to do without Richard Strauss as conductor. Fortunately, he could be most worthily replaced by Hans Knappertsbusch, Karl Fischer, Karl Tutein and especially by Paul Schmitz. On the other hand, it cannot be denied that The Magic Flute badly needs a scenic as well as a musical renewal. In spite of the extraordinary accomplishment of the artists, the present form of the work is hardly worthy of the Munich Festivals.

The staff of the Munich Opera is actually so prominent that one could, with the exception of some foreign singers, easily renounce guests, who very often threaten the harmony of the performances more than they further it. Once more the Opera gave proof of its reputation for having the most beautiful sopranos and baritones. We had the pleasure not only of hearing the most brilliant sopranos in Elisabeth Feuge (Eva, Pamina, Donna Anna, Fiordiligi, Gutrune), and Felicie Hüni-Mihacsek (Countess Almaviva, Donna Anna, Fiordiligi, Gutrune), but also the outstanding Mozart singers Elisabeth Schumann, and among the younger generation, Cäcilie Reich (Sieglinde, Eva), Maria Reining (Elsa, Pamina) and Hedda Helsnig (Zerlina, Blonde). Luise Willer, who unhappily is going to leave us for Berlin, has not only proved in her grand Fricka, Brangäne and Waltraute a unique representative of the Wagner style, but also as Dorabella in Così fan Tutte and Marzelline in Figaro, a Mozart singer of high rank.

EMINENT MALE PROTAGONISTS

Wilhelm Rode, one of the most prominent Wagner baritones of the German stage, was whenever he appeared, whether as Hans Sachs, Wotan or Telramund, the centre of the performance. He certainly carries off the prize for creative genius, but as to nobility and beauty of voice, Hans Hermann Nissen (Hans Sachs, Wotan, Amfortas, Count Almaviva) and Georg Hann (Amfortas, Kurvenal, Gunther, King Henry) are his equals.

Unrivaled as a Mozart baritone is undoubtedly Heinrich Rehkemper (Figaro, Papageno, Don Giovanni, Guglielmo). Highly appreciated among the tenors were especially Fritz Krauss (Loge and Stolzing), most versatile singer of the opera staff, and Julius Patzak (Tamino, Ottavio, Fernando, Froh and David), as well as Julius Pölzer, who is really the incarnation of an ideal Siegfried and Parsifal. The wonderful bass singer Ludwig Weber stood almost in the foreground during this season as a most dignified Pogner, as an incomparable Fasolt and King Henry, and finally as a Hagen of a stirring dramatic impetus and powerful voice.

Paul Bender, with his Sarastro, Komthur, Hunding, King Marke and Gurnemanz, still retains his rank as one of the greatest artists of the Munich Opera. The roster is also rich in excellent buffo artists such as Karl Seydel, whose Mime is the pride of the Munich Festivals, Walter Carmille (David), Berthold Sterneck (Beckmesser, Leporello, Alfonso), Adolf Vogel (Beckmesser, Alberich, Figaro) and Odo Ruepp (Antonio).

The attendance increased from performance to performance. Especially Die Meistersinger, The Ring, Parsifal and The Marriage of Figaro found the most lively interest on the part of the international public.

DR. WILHELM ZENTNER.

Cincinnati Concludes Opera Presentations

Prominent Singers Appear in Nippert Stadium Series

CINCINNATI, O.—The Nippert Stadium concerts ended with throngs present to hear the beautiful singing of Norma Richter and Arthur Gerry in Lohengrin. Financial support was lacking in such a measure that it was thought advisable by the Cincinnati Musicians' Association, which sponsored these band programs, symphony numbers and opera cuts, to discontinue the venture. However, enthusiasm ran so high that plans were immediately inaugurated to promote a similar series. next summer.

La Forza del Destino, Lucia di Lammermoor, Lohengrin and Cavalleria Rusticana were the operas heard during the last three weeks. New singers were Leta May as Lucia, Franz Trefzger as Sir Edgar, Lydia Dozier as Lola, May Barron as Ortrud, and Robert Korst as Telramund. Each contributed his or her share to the fine performances, guided so expertly by Fausto Cleva.

Mr. Gerry was successful as Lohengrin. Miss Richter proved herself a competent singer. Each of her rôles was well sung and showed her innate understanding of the music and drama. Her feat of singing the leading rôles in seven of the ten operas given, often appearing on successive evenings, brought her ovations from the audiences.

Other singers in principal rôles were Louise Caselotti as Carmen and Leonora Corona as a warmly applauded Thais.

Aroldo Lindi, Edward Molitore, Messrs. Trefzger and Gerry were the leading tenors, while the principal bass-baritone rôles were taken by Mario Valle, Herbert Gould and Joseph Royer.

The greatest credit for these operatic performances should go to Mr. Cleva, conductor whose untiring efforts, painstaking work at rehearsals, clever cuts of the operas, and fine directing, presented excellent performances.

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Mrs. Kathryn Kaderly has been added to the voice faculty of the Cincinnati College of Music. After studying voice with B. W. Foley at the college, and piano with Frederic Shailer Evans at the Cincinnati Conservatory of Music Mrs. Kaderly continued her studies with Oscar Saenger and opened her own studio in Carnegie Hall.

Herbert Gould, bass-baritone, well-known in summer opera and at May Festivals, received from the Conservatory of Music the honorary degree, Doctor of Music, at the summer school commencement. M. P. D.

George Leyden Colledge Opens New Offices

Announcement of his removal to new quarters has been received from George Leyden Colledge, who is now located in Rockefeller Plaza, the seventy-story RCA Building in Radio City, New York.

Mr. Colledge was formerly established in Steinway Hall, where for some years prior to establishing his own managerial bureau two and one-half years ago, he was vice-president and general manager for the Judson Corporation, and later associated with Columbia Concerts Corporation. His decision to remove to Rockefeller Plaza enables him more conveniently to care for his increasing activities, as in addition to the booking of artists for concerts and recitals, he is also interested in the lighter form of entertainment. Mr. Colledge believes that with a higher standard of entertainment evident, artists who were formerly only seen and heard in the concert halls are now able to include appearances in theatres, the larger picture houses, and fashionable clubs.

Mr. Colledge has associated with him a personnel experienced in this department, with the contacts necessary for such booking.

Society for Publication of American Music Announces Contest

The Society for the Publication of American Music (A. Walter Kramer, president), announces that manuscripts for the season of 1934-1935 may be submitted until October 15, 1934, and should be sent to the society's secretary, Marion Bauer, 40 West Seventy-seventh St., New York, N. Y. The society will select and publish several works from the manuscripts submitted.

The society is devoted to the publishing of chamber music works exclusively. Songs and solo pieces with piano accompaniments, works for piano alone, and orchestral compositions will not be considered as they do not come within the scope of the society's activities.

Compositions must be by American citizens or by composers who have applied for citizenship. Manuscripts should not bear the composer's name, but be marked with a pseudonym. The composer's name and address and postage for the return of the manuscript should be enclosed in a sealed envelope marked on the outside with the pseudonym.

San Francisco to Have Full Winter Season

Resident Opera Company Announces Roster—Recital Schedules of Various Local Managers Promise Riches—Programs by Visiting Chamber Groups an Innovation

SAN FRANCISCO.—Announcements issued to the press by the various managers indicate that San Francisco is to enjoy a richer and more brilliant winter music season than it has experienced for several years.

The festivities will start off with the San Francisco Opera Company of which Gaetano Merola is the general-director, giving its annual season of twelve performances in the War Memorial Opera House. The 1934 repertoire holds La Tosca, La Traviata, Madam Butterfly, Carmen, Manon, Faust, Mignon, Tannhäuser, Otello, Lakmé, La Rondine, and The Bartered Bride. The artists engaged are Lucrezia Bori, Lillian Clark, Eva Gruninger, Emily Hardy, Lotte Lehmann, Elisabeth Rethberg, Ninon Vallin, Dino Borgioli, Richard Crooks, Mario Chamlee, Raymond Marlowe, Lauritz Melchior, Marek Windheim, Richard Bonelli, Louis D'Angelo, Ezio Pinza, Alfredo Gandolfi and Henri Shefoff. The conductors are Alfred Hertz, Gaetano Merola, Wilfred Pelletier and William Tyroler. Adolph Bolm will again direct the San Francisco Opera Ballet. The stage and technical directors are Armando Agnini and Andre Ferrier and the chorus master, Antonio Dell 'Orefice. The season starts on November 14 and ends December 8.

NOTABLE CONCERT EVENTS PLANNED

The Peter Conley Artist Series offers San Francisco concert-goers the opportunity of enjoying performances by a number of eminent artists. Listed on the series are Fritz Kreisler, Serge Rachmaninoff, Kathryn Meisle, Lawrence Tibbett and the Monte Carlo Ballet Russe. The last named attraction comes to San Francisco for a week's engagement. Outside the series, Mr. Conley will present La Argentina, Jascha Heifetz, Jose Iturbi and the Vienna Choir Boys. The Opera House is engaged for all these attractions.

Wilfrid L. Davis' 1934-35 series promises to be interesting. It includes Sigrid Onegin, Josef Hofmann, Mary Garden, Igor Stravinsky in joint recital with Samuel Dushkin and the Glazounoff String Quartet. Besides these artists, Mr. Davis will also present John Charles Thomas, Chaliapin, The Don Cossack Russian Male Chorus and several other attractions. The War Memorial Opera House has been engaged for the Davis season.

CHAMBER MUSIC SERIES

Under the direction of Carolyn Ware, San Francisco will have its first series of chamber music concerts by visiting ensembles. Because of its charming and intimate character, The Veterans' Auditorium has been chosen for these events. The series includes The Hart House and Budapest String Quartets, the Compinsky Trio, the Paris Instrumental Quintet and Gregor Piatigorsky.

Alice Seckels, the San Francisco impressaria is planning to present two different series of lectures in the Fairmont Hotel—a morning series and an afternoon series. In addition, Miss Seckels is doing special managerial work on the forthcoming production of Max Reinhardt's A Midsummer Night's Dream which is to take place in October in the Opera House. Miss Seckels will again present the English pianist, Myra Hess, in recitals in Northern California, and is also negotiating for several other attractions.

SAN FRANCISCO STRING QUARTET TO GIVE CONCERTS

The newly formed San Francisco String Quartet which consists of Naoum Blinder, first violin; Eugene Heyes, second violin; Lajos Fenster, viola, and Willem Dehe, cellist, will give a series of chamber music concerts in five private homes. Following these events, the quartet will repeat the programs in public performances at popular prices.

Giulio Minetti, violinist and founder of the Sinfonietta Society, announces that his organization will be heard in three evening concerts this forthcoming winter. The purpose of the Sinfonietta Society is to acquaint concert-goers with music scored for miniature orchestra by both the ancient and modern composers. C. H. A.

"NO CELLIST HAS DELIGHTED US SO MUCH IN RECENT YEARS"
LONDON DAILY TELEGRAPH, MAY 26, 1934

"I NEVER HOPE TO HEAR BETTER CELLO PLAYING"
LONDON MORNING POST, MAY 26, 1934

"FEUERMANN TRIUMPHS—A GREAT CELLIST"
LONDON STAR, MAY 26, 1934

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How A Cultural Institution Took Root In the Rich Soil of the Middle West

Enthusiastic Support of Kansas City Philharmonic Orchestra Under Baton of Karl Krueger Described by the Conductor—Series Draws Listeners from Large Surrounding Territory

The reorganization last fall of the Kansas City Symphony bids fair to restore the musical tradition of this important capital of the Middle West and indeed to amplify that tradition. The Kansas City Philharmonic Orchestra, under the baton of Karl Krueger, its conductor, has won a gratifying support from the citizens of Missouri, Kansas and surrounding states. The success of the season recently concluded has led to an extension of the program for next winter, when a larger number of concerts, a tour and broadcasting engagements are planned.

To grasp the full significance of what has been happening in Kansas City last winter, one has to hear the story of the orchestral rebirth from the lips of Mr. Krueger, its enthusiastic protagonist. As he tells of the lethargy and the frank indifference which has been overcome by the exploits of the players, and of the loyal and growing support of public and press, one realizes that the achievement of planting a cultural institution in the soil of America is a difficult one, but productive of rich returns.

A Rich Symphonic Field

"It is a mistake," says Mr. Krueger, "to regard Kansas City as an outpost, a frontier city. Its population is about 650,000, and in beauty of surroundings it recalls to me the Austrian and English countrysides. Furthermore, there is today an eagerness for beautiful things which, to my mind, combines the best attributes of New England culture with the mellow, expansive quality of the South. The new Art Gallery in Kansas City, for example, has a fund of twelve millions for the purchase of new works alone.

"Frederick Stock once said to me of the orchestral opportunity of this region: 'No other orchestra in the country has such a rich territory for touring.' That is quite true, for some of the holders of season subscription tickets come as far as two hundred miles to attend the concerts. The patronage includes many persons from Texas, Oklahoma, Kansas, part of Colorado, the western half of Missouri and Arkansas. This is the territory which the orchestra hopes to cover in its tours next season.

"Let me tell you of the founding and growth of the orchestra. We had rich material to draw from, for there have been many symphonic groups organized in this city in the past. At one time there were two orchestras. I had to import only sixteen players out of the personnel of ninety-one. When I went to Kansas City to confer on the matter of the proposed ensemble, I found that the leading citizens were willing to raise a modest subsidy. However, I said, 'No. Let us do what has never been attempted here before with an orchestra of this quality. Let this first year be one of experiment. You have here a hall so large that it will hold double the ordinary sized audience, and let us see whether we cannot make orchestral music pay its own way.'

Duty Yields to Pleasure

"This is exactly what has been done—but the success of the venture has surprised everybody. We started with an attendance of 4,100 at the subscription concerts, which are separate from the 'pops,' and the last event was played to 6,600, with many turned away. The huge seating capacity of the Convention Hall, an old building but one with marvellous acoustics, makes this possible. It was encouraging to see the frankly challenging attitude of many melt into that of enthusiasm, when it was found that the guarantors of past series would not be called upon again to back a dubious project. Henry Haskell, of the Kansas City Star, said to me, 'Mr. Krueger, in my thirty-eight years here I have never witnessed the city so unanimous and so enthusiastic in its support of any movement,' and one editorial writer commented that 'whereas at first it

KARL KRUEGER

had been a civic duty to support the new Philharmonic Orchestra, it had now become a delightful privilege to do so.'

"It is, of course, extremely gratifying to me to have such a whole-hearted response to the efforts of my men and myself. The orchestra may now be considered as established on a permanent basis. Next season we shall give not only more concerts and make tours, but we shall give more broadcast programs. The one we sent out this season brought many letters of appreciation. I also hope in time to give opera in Kansas City. You know, during the last winter I conducted a series of Opera Intime performances in Chicago, giving the American premières of Holst's Savitri and Gluck's Der betrogene Cadi (for which Dr. Albert Noelte, Musical Courier representative, provided a brilliant orchestration) and Rimsky-Korsakoff's Mozart and Salieri, which had not been given with orchestra in this country.

American Opera Possibilities

"I believe that the only way of entrance for America into the enjoyment of opera is through its great symphonic orchestras. In 1929, in Seattle, the Board of the Seattle Symphony Orchestra, at my suggestion, made provision for an adjunct to its organization for the coming of opera. The first necessity for good opera is a first class orchestra. In Kansas City next spring, after the close of the symphony orchestra, the board of trustees of the Symphony plans to offer a one month's season of opera. In preparation for this they will engage a chorus master with the thought of having him active in Kansas City ten months out of each year. Our principal singers we will draw from the great opera companies, and wherever possible in minor rôles or as understudies we shall use young American singers.

"To me it is as silly to say that the American people have no interest in opera as if we said they have no interest in the theatre. I often smile when I hear it said that the Americans are not musical. We might as logically say they do not eat and do not walk. The American responds just as deeply to the great master works of music as any other national, but obviously the mode of presentation of musical works must be adjusted to the idiosyncrasies of every country. It is my opinion that the American hates pose and a lot of hocus pocus when associated with music that has the profoundest art and human qualities. It has often been commented upon that our symphony audiences in Seattle and Kansas City have as many men as women. In my humble opinion many an American business man has been kept from an enjoyment of great orchestral music because a well-meaning but half educated wife made him believe it was not for him. I say this because literally hundreds of men at some time or other have told me with bewilderment written on their faces that their wives had told them they would not enjoy such music. Then when they did hear it, they found they liked it.

"In Kansas City, too, we have an old and historic music school, which at one time had 3,000 students. The Kansas City Conservatory in the coming season will inaugurate a class in orchestral playing, with first-desk men of our ensemble as the instructors. Thus we hope to develop new orchestral talent such as the Civic Orchestra in Chicago, under Stock and DeLamarter, supplies."

Mr. Krueger brings to his work in Kansas City a wide experience gained in Europe and this country. A native New Yorker, he studied law and philosophy at Vienna and Heidelberg Universities, composition with Robert Fuchs in Vienna and conducting with Nikisch and Franz Schalk. He began his musical career as a cellist and made tours of Europe and South America as organist. He also acted as assistant conductor to Schalk at the Vienna Opera. He led for years and brought to a front rank the Seattle Symphony Orchestra, and appeared as guest leader with the Vienna Konzertverein, the Paris Conservatoire Orchestra, as well as the Chicago Symphony Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic and at the Hollywood Bowl. He organized opera intime performances on the Pacific Coast during his incumbency of the Seattle symphonic post. His coming to Kansas City has been instrumental in launching a new period of musical eminence for a city that has made important contributions to American culture through the previous symphonic organization founded in that city in 1910 and conducted by Carl Busch and others, and the conservatory, which has trained many musicians under the direction of Arnold Volpe and other educators.

R. M. K.

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Hart House Quartet Returns to America

After a seven weeks' holiday, the members of the Hart House String Quartet are back again at their desks rehearsing programs for next season. Geza de Kresz, first violin, after officiating as head of the violin department at the Mozarteum in Salzburg, had a short holiday on his estate near Budapest. Harry Adaskin, second violin, passed the summer on the country estate of the quartet's founder, the Hon. Vincent Massey. Milton Blackstone, viola, enjoyed fishing and sailing in Nova Scotia and Cape Breton. Boris Hambourg, cello, spent his time in Italy and England. These men, who have played together continuously for ten years, have limited their engagements on this continent to ninety each season in order to fulfill annual visits to Europe and to ensure themselves an adequate holiday. Playing sixty concerts in Canada and thirty in the United States has been their program during the past three years. They are already completely booked for the coming season in Canada, and except for twelve open dates in the United States.

Diaz Musicales to Be Resumed

Rafaelo Diaz will resume his series of Tuesday afternoon musicales in the grand ballroom of the Waldorf-Astoria, New York, on November 6. Other concerts are to be held on November 20, December 4 and 18, January 8 and 22. The artists will be announced at a later date.

Tibbett in New Radio Series

Lawrence Tibbett will be featured on a weekly series of broadcasts over an NBC-WJZ network, starting September 18. The baritone is to be presented by the Packard Motor Company of Detroit every Tuesday. John B. Kennedy is to be master of ceremonies.

Vichy Has Brilliantly Varied Music Season

Numerous Operatic and Symphonic Events in Summer Schedule —Weingartner Applauded

Vichy, France.—It is no exaggeration to say that no European watering place this summer had a musical season that surpassed that of Vichy for variety of repertoire and quality of artists engaged. The list of gala events is too long to give in its entirety, and only a few signal performances can be mentioned. Particularly enjoyable was the presentation of La Dona Francisquita (first time in France), a Spanish Zarzuela by Armando Vivès with Mlles. Hedouin Mathieu, Jane Morlet, MM. Alcaide, De Rieux and Jouvin in the cast, and Federico Longas conducting. La Dona Francisquita was created in South America in 1932, and, if I am not mistaken, is also popular in the United States. The story is based on one of Lope de Vega's most amusing comedies, while the tunes, ditties and dances are vivacious, colorful, and fascinating. Its success in Vichy was all that any manager or artist could desire.

A delightful performance of Mireille, a Gounod masterpiece, was given *al fresco* on the terrace of the Casino, an ideal setting for the enjoyment of music on a warm summer evening. Paul Bastide conducted, and in the cast were Vina Bovy, Jean Calbet, Pierre Deldi and Bernasconi. Other operas presented in the Casino Theatre were Carmen, Rigoletto, Tosca, Aida, Orphée aux Enfers, Trovatore and Coq d' Or.

Tristan Under Weingartner

A memorable operatic presentation was Tristan and Isolde by Wagner, now one of the most popular and frequently given works in the repertoire of the French theatres. The French translation used at the Vichy Casino is the Samazeuilh, and Maurice Streliski did the staging. The principal parts were taken by Suzanne Balguerie, José de Trevi, Mlle. Vhita, L. Richard, M. Bernasconi and R. Barsac. Thanks to the presence of Felix Weingartner, who conducted, the utmost of beauty was extracted from the mighty score. The orchestra is an excellent organ, and Weingartner had long in advance taught it his ideas and wishes with respect to the Tristan music, and from the way they responded to his every gesture and from the penetrating effect of the music, it is safe to say that Weingartner was perfectly served. His success with the public was overwhelming and he received ovation upon ovation.

Symphony concerts also marked the Vichy season, and proved fully as popular as the opera evenings. One of these concerts was conducted by Emile Cooper. He played a French program and was greatly appreciated in it. Third symphony by Roussel and Saugefleurie by d'Indy, were two of the numbers on his list.

Carmen Studer Wields Baton

Another highly successful symphony concert was the Beethoven program conducted by Weingartner and Carmen Studer (Mrs. Felix Weingartner). Weingartner interpreted the Heroica and the Prometheus overture; Carmen Studer, the fifth symphony and the Leonora Overture No. 3. It would be impossible to determine which of the two artists made the deeper impression. Both seemed to be absolutely next to the Beethoven heart, both revealed a consummate command of style and tradition. Many women have been seen, more or less spectacularly, to conduct an orchestra, but Carmen Studer is the first one I know with respect to whom you can place your hand on your heart and swear, "Here is a conductor!"

Irving Schwerké.

Mana-Zucca's Compositions Popular on the Air

Mana-Zucca, who is in New York on a visit from her home in Miami, Fla., recently went on the air over Station WJZ presenting her new sonata for piano and violin, with Josef Stopak playing the violin and the composer at the piano. Due to the interest shown by radio listeners, this work will be repeated in the near future. Other Mana-Zucca scores have been featured during the summer by prominent musicians. Shura Cherkassky played her Valse Brillant over WJZ on August 26; her Nichavo has been heard from the same station in current broadcasts of Dennis King and Mario Cozzi. Nicolas Garagusi, violinist, played Budjely and Ballad and Caprice over WMCA.

RUSSIAN OPERA RECEIVES OVATION AT STADIUM

HERALD TRIBUNE
JULY 28, 1934

Largest Crowd Of Years Hears Stadium Opera

'Boris Godunoff,' Sung in Russian, Finds 7,500 Music Lovers on Hand

Youreneff WinsApplause

Artist Made Special Trip to Sing the Title Role

By Francis D. Perkins

The most renowned of Russian operas, Moussorgsky's music drama, "Boris Godunoff," was performed last night as the fifth production of the opera series at the Lewisohn Stadium with a mainly Russian cast and the Philharmonic-Symphony Orchestra, under the direction of Alexander Smallens. Except for a new Boris, George Youreneff, and Ina Bourskaya, of the Metropolitan, who sang Marina, the singers were members of the "Art of Musical Russia" company, which gave a Russian opera series last winter at the Casino Theater; this organization, of which Ivan Ivantzoff, last night's Dmitry, is president, furnished and supervised a production which marked the highest general artistic level reached in the Stadium operas thus far. It was also the best attended Stadium opera; the audience was officially estimated at 7,500, but looked somewhat larger, and seemed to include most of the musically-minded Russians in the city. The opera will be repeated tonight.

Sung in Russian

Last night's production, despite the physical limitations of the Stadium stage, was unusually well unified, distinguished and generally satisfying. It had the advantage of being sung in Russian,—at the Metropolitan, it will be remembered, Feodor Chaliapin used to sing Boris's lines in Russian, while the others used an Italian translation, and the sound and savor of the two languages have a considerable difference — with a cast of artists thoroughly conversant with the music-drama and able to project its spirit and significance. It also had the advantage of the presence of an orchestra of the first rank in a score in which the instrumental aspect is of major importance, and of a conductor well able to fuse the various elements of the production into a well unified whole.

"Boris" Well Received

Mr. Youreneff, the new Boris, who was imported for the occasion, has been singing the role for the last twelve years or more in various countries of Western and Central Europe. Any one singing Boris here is bound, for some time to come, to suffer comparison with Chaliapin; but, laying this comparison aside, Mr. Youreneff gave an interpretation of considerable merit. He looked the part well, and, while a thorough fulfillment of the dramatic demands of the role is still beyond him, he gave a usually convincing picture of the Tsar—his tenderness, his paternal solicitude, his rages and his mental tortures inspired by his uneasy conscience. His best work in his second appearance was near the close, when he vividly set forth his sufferings when beset by remorse over his crime. His voice, sometimes rough-hewn, was usually of good volume and carrying power.

Mr. Ivantzoff's Dmitry had vocal volume and eloquence in an effective impersonation; Michael Shvetz's Varlaam provided notably well-wrought comedy, while Mme. Bourskaya was a creditable Marina and Marguerite Hawkins, an American member of the cast, displayed a likable voice in her brief assignment as Xenia. Ivan Velikanoff's Shuisky, Vasily Romakoff's Pimenn and Devora Nadworney's Innkeeper also merited special mention; others in the cast were Elena Shvedova, Nadine Fedora, Vladimir Deloff, Alexis Tcherkassky, Joseph Kallini, Florent Stonislavsky and Stefan Kosakevich. The Metropolitan ballet became Polish nobles and danced the Polonaise in the Polish scene.

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(THE SNOW MAIDEN)

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TIMES,
JULY 29, 1934.

[From Final Edition of Yesterday's TIMES.]

'BORIS GODUNOFF' GIVEN AT STADIUM

An Intensely Dramatic and Technically Brilliant Operatic Performance.

YOURENEFF MAKES DEBUT

Russian Takes Title Role With Authority, Rising in Third Act to Great Heights.

By OLIN DOWNES.

A vividly dramatic and on the whole technically brilliant performance of Moussorgsky's "Boris Godunoff" was given last night in the Lewisohn Stadium. In fact, this was the most eloquent and moving interpretation of an opera given there thus far in the Summer season. In many respects it was superior in dramatic power and vividness of individual interpretation to the most recent performances of this work by the Metropolitan Opera Company.

The audience was deeply stirred by this performance. The applause after each scene and act was the outward sign of inward satisfaction and of the close attention of a large gathering to every detail of the occasion.

The opera was sung in Russian throughout, Russian admirably enunciated. The leading part was taken with authority and with superb dramatic climax by George Youreneff, who was brought from Europe for this occasion. His conception is obviously modeled after Chaliapin's, but the Chaliapin interpretation of the part is inescapable. In every detail Mr. Youreness was the artist who had mastered his rôle. He is not a Chaliapin. At moments he is not more than a good routined singer. But in the great scene of the third act Mr. Youreneff rose to remarkable heights as interpreter, and the demonstration when he appeared before the curtain was wholly deserved.

There was no dead wood in a cast which included a number of excellent and fresh voices. The Chorus of the Art of Musical Russia sang with unwonted fire and variety of action. It was not a bloc of singers obeying a conductor's baton. It was, for the nonce, the crowd of Mussorgsky's imagining.

It is not to be assumed from the foregoing that Mr. Youreneff's Boris, so admirably drawn, so moving in the great scenes, was the only personal achievement of the evening. For the greater part, Mr. Ivantzoff's Dmitri was brilliantly sung, with youthful ardor and with operatic effect. There was hardly a minor part that had not its measure of excellence. Mr. Romankoff's Pimenn, Mr. Velikanoff's Schuisky, Miss Fedora's Nurse, Miss Shwedova's Feodor, Mr. Troitsky's Simpleton, which, with its strange and transfigured face of the man-child touched by the finger of God, and the surpassing pathos of his song, was the finest treatment of the part the writer has known, were among the contributing factors. The Varlamm of Michail Schvetz was in the spirit, if it did not capture all of the uproarious comedy, bravado, brutality of the rôle, and the smaller part of Missail competently presented by Mr. Kallini. The wandering monks, the rollicking and furious chorus of the Kromy scene, were among features of the occasion. The swing of the Polonaise and the warmth and climax of the duet of Dmitri and Marina—Miss Bourskaya—gave this customarily insipid scene a most unusual significance.

This "Boris" should be repeated, not only tonight as scheduled, but later in the Stadium season.

Philadelphia Dell Series Has Parade of Noted Baton Figures

Programs Conducted by José Iturbi, Hans Kindler, Fritz Reiner and Alexander Smallens—Hall Johnson Choir Heard with Orchestra—Roselle, Althouse, Matzenauer, and Baromeo in Aida—Carmen and Tosca Sung to Applause

PHILADELPHIA.—José Iturbi, who had for two weeks been the guest conductor of the Philadelphia Orchestra in their concerts at Robin Hood Dell, was heard as soloist as well as conductor on July 29. Mr. Iturbi played the Mozart D minor concerto as it is seldom played, all its beauty and spontaneity being fully realized in his interpretation. At the same time he also conducted, with his hands, when they were not otherwise engaged and with his head while playing. The audience recalled him with enthusiasm and he played three encores, waltz in E minor, Chopin; Schumann's Träumerei and Albeniz's Sevilla. During the intermission, rain drove some of the audience away, but those who sat on were rewarded with an interesting reading of Beethoven's Eroica Symphony and at its close the orchestra joined the audience in the farewell ovation to Mr. Iturbi.

CARMEN PRESENTED

The largest audiences of the season so far turned out to see two excellent performances of Carmen on July 30 and 31. Bruna Castagna, who made her Philadelphia début at the opening performance, used a richly colored voice of wide range to advantage, dramatically added some interesting bits to the usual Carmen; and all in all kept her portrayal the central figure of the performance. Edward Molitore was again Don José, doing good work, both vocally and dramatically. Mostyn Thomas was Escamillo, giving the best performance vocally of any he has yet sung at the Dell, and scoring a success with the Toreador Song.

Marie Budde, making her début appearance as Micaela, made a good impression with a voice of clear and pleasant quality. Abrasha Robofsky and Albert Mahler were teamed once more as the smugglers and the quartet was completed with Thelma Votipka and Philine Falco. With Miss Castagna in the famous quintet they scored the finest success of the evening. The ballet was particularly fine, Dorothy Littlefield and Dorothy Cutler doing graceful and finished solo work. The vivid performance was due largely to Alexander Smallens, who kept the cast working as a unit. He was given an ovation at the beginning of the last act.

KINDLER FÊTED AS GUEST

Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., began his term as guest conductor at the Dell on August 1. The principal number on the program was the Brahms symphony No. 2, a work in which Kindler registered a triumph of reading and conducting. Readings of the Oberon overture of Weber, the Dance of the Nymphs and Satyrs from Georg Schumann's Amor and Psyche and Tschaikowsky's Francesca da Rimini followed, marking the same high standard of artistic achievement.

The program on August 4 was made up of parts of programs scheduled earlier in the week, which were called off because of rain. The symphony was that of Chausson in B flat minor, with the orchestra again under the musicianly guidance of Mr. Kindler. The second half of the program was given over to Hall Johnson and his singers. They sang some of the favorites of other years along with some interesting new numbers and new arrangements. The group's usual precision and fine tone quality were observed, and they were enthusiastically received by the audience and obliged to give many encores.

BRASLAU IS SOLOIST

On the following evening the program, under the direction of Mr. Kindler, opened with superb interpretations of two Beethoven numbers, the Leonore Overture and the aria Ah Perfido, which enlisted the notable gifts of Sophie Braslau, contralto; this was followed by Schubert's Unfinished Symphony. After intermission Miss Braslau, accompanied by Paul Velucci, sang a group of songs, Londonderry Air, Water Boy, Deep River, Trees and I Passed by Your Window. The program closed with Delibes suite, Le Roi S'Amuse, played for the first time at the Dell and Respighi's symphonic poem The Pines of Rome. Mr. Kindler was recalled many times at the close of the program.

AIDA PRODUCED

On August 6 with practically a capacity audience present, Aida was given a lavish production at Robin Hood Dell. The stage sets and staging were outstanding, the ensemble work unusually good and the Littlefield Ballet once again scored. The solo parts were taken by Anne Roselle, who brought a voice of beautiful tone quality to the rôle of Aida; Margaret Matzenauer giving a powerful and moving delineation of Amneris; and Paul Althouse, a superbly virile and full-toned Radames. Mostyn Thomas did excellent work as Amonasro and Chase Baromeo, making his début at the Dell showed a basso of rich quality and admirable diction. Eugene Lowenthal as the king and Agnes Davis as the pleasing-voiced offstage priestess, were well cast. Alexander Smallens gave his usual artistic direction to the whole and was enthusiastically applauded.

REINER ASSUMES BATON

On August 8, Fritz Reiner assumed the baton as guest conductor at the Dell. For his opening program Mr. Reiner chose the prelude to Die Meistersinger of Wagner, the Tschaikowsky symphony No. 4, which he gave a notable and artistic reading, the polka and fugue from Schwanda by Weinberger and Till Eulenspiegel of Strauss. Mr. Reiner is a leader who brings out all the possibilities of the different choirs of the orchestra.

The next night Mr. Reiner again conducting, the small audience that withstood the rain was rewarded with an interesting program, made up of Weber's overture to Der Freischütz, the Eroica Symphony of Beethoven and two Wagner numbers—prelude and Liebestod from Tristan and Isolde and the prelude to Act III from Die Meistersinger. Mr. Reiner again showed his artistry as a conductor and was recalled many times.

On August 10, Herbert J. Tily, a prominent musician of Philadelphia, conducted the orchestra and the Strawbridge and Clothier chorus. The evening opened with Smetana's overture to The Bartered Bride. This was followed by Hadley's Princess of Ys, with Caroline Thomas taking the solo part; and Sibelius' Finlandia with vocal accompaniment and Mendelssohn's Hymn of Praise, with Agnes Davis and George Lapham as soloists. Both soloists and chorus did notable work and the audience was enthusiastic.

THRONG HEARS TOSCA

The largest audience in Robin Hood Dell's history turned out on August 14 for a performance of Tosca. Anne Roselle as Tosca did some of the best work, both vocally and dramatically, that she has ever done at the Dell. Puccini's music suits her high, brilliant voice admirably and she made the most of it. Gandolfi was Scarpia and, as such, magnificently cast; Myron Duncan as Mario was an able actor and a singer of tonal and dramatic appeal. The small parts were capably handled. They were played by Eugene Lowenthal, Abrasha Robofsky, Lester Englander, Albert Mahler, Benjamin Grobani, and Margaret Harshaw. Much credit, as usual, goes to Mr. Smallens for his effective and artistic direction. E. F. S.

Toronto Hails Opening Of Opera Season

San Carlo Forces Delight in Series Launched on Canadian Independence Day

TORONTO, CAN.—September 3, the Canadian Labor Day, was a festive occasion from a multiple viewpoint. So many features seemed to be celebrated at once. For one thing, it marked the opening of our musical season; for another, it provided an artistic climax to the City's Centennial celebration; for a third, it demonstrated this musical centre's fervent welcome of the return of an outstanding traveling operatic company, which it had completely taken to its heart last year. And all this found expression in the première of the San Carlo Grand Opera Company's Silver Jubilee year, whose enterprising director, Fortune Gallo, presented Carmen, as an appropriately glamorous offering. It was the beginning of a two-week operatic festival, an almost unprecedented event in our musical life, but one which abundantly promises rich rewards.

MASSEY HALL CROWDED FOR CARMEN

Massey Hall was literally packed. It was not particularly a fashionable audience, nor, certainly, a high-brow one. Every social stratum was represented, and only one classification could cover them all, the term of music-lovers.

As to the performance, Ina Bourskaya sang the title rôle, casting a subtle spell. Thalia Sabanieeva was her perfect foil as Micaela. Don José was most happily entrusted to Dimitri Onofrei of the ringing golden voice, while Mario Valle made an impressive Toreador. The large chorus sang with the unusual combination of spirit and balance; the ample orchestra, under the baton of Carlo Peroni, was an admirable symphony; the ballet was elaborate and novel in its effects. Finally, one may add that the pictorial aspect, due to costumes, scenery, lighting and general production, was magnificent. Needless to say, the roof rang with frequent acclaims, prolonged and deafening.

DOUBLE BILL APPLAUDED

The next night, Tuesday, this brilliant accomplishment was capped by the double bill of Cavalleria Rusticana and I Pagliacci. In the former, Bianca Saroya was a truly memorable Santuzza and gave Rolf Gerard, the Turiddu, much to live up to. Stefan Kozakevich, as Alfio, cracked his whip and rolled out his sonorous phrases with effectiveness. Charlotte Bruno (Lola) and Philine Falco (Mama Lucia) made more definite characterizations than are usually imparted to these rôles. Pagliacci was superb also, owing to the heroic singing of Aroldo Lindi as Canio (the Lament brought him an overwhelming ovation) and to Mostyn Thomas, a fine Tonio. Jean Tennyson was a charmingly interesting Nedda singing with eloquence, and Kozakevich was heard again as the lover. Francesco Curci was Beppo. The chorus surpassed its achievements of the night before, in the Easter hymn, for instance. Again Peroni conducted. And the thunders of applause, the calls, shouts, stamping, which rocked the capacity house proved that Maestro Gallo had triumphed regally.

It is a matter of deep gratification to be able to state that this triumph has been no mere *succès d'estime*, but that the rewards have been rich from a box-office point-of-view. B. P.

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Sir Hamilton Harty Honored

LONDON.—The Gold Medal of the Royal Philharmonic Society will this year be awarded to Sir Hamilton Harty. The presentation is to take place at the concert of November 22. C. S.

Hall and Gruen Offer Scholarship

Frances Hall and Rudolph Gruen will again offer a free scholarship for one year's instruction in the art of piano playing. The scholarship will be awarded by open competition. Examinations will be held during the week of October 1 to 6. For further information, write or telephone Miss Hall or Mr. Gruen at their studio in the Beaux Arts Apartments, 307 East Forty-fourth Street, New York.

Louise Homer's Daughter Marries

BOLTON, N. Y.—The marriage of Miss Katherine Homer, daughter of Mr. and Mrs. Sidney Homer (Mme. Louise Homer) and Dr. Douglas Fryer, son of Mr. and Mrs. Henry Fryer, of Willimantic, Conn., took place in the gardens of Homeland, summer home of the bride's parents, on August 24.

Ruth Miller Soloist with New York Orchestra

WESTON, CONN.—The season's final concert in the Friday series of the concerts presented at Music Hill by the New York Orchestra (Nikolai Sokoloff, conductor), was given on August 10 and brought Ruth Miller, soprano, as soloist. This singer was

RUTH MILLER

heard in the aria Der holle Rache from Mozart's The Magic Flute and in Micaela's aria Je ne suis pas epouvante from Carmen. Miss Miller's pure and noble tones and the grace and distinction of her stage presence make her a Mozart interpreter of outstanding excellence. In the Bizet passage, she sang with the simplicity and appeal demanded by this music, and with tone of consistent loveliness. She was accorded an ovation by the capacity audience.

The chief offering of the orchestra was Beethoven's fifth symphony, which, under the dynamic leadership of Mr. Sokoloff, received an inspiring reading. Mr. Sokoloff also presented a fine projection of Daniel Gregory Mason's Chanticleer overture, which brought sustained applause to conductor and orchestra and to the composer, who was present. The program also included Järnefelt's Berceuse, which gave the concert master and first cellist opportunity to display their gifts in solo and duet. C.

Scriabin Circle Formed in New York by Katherine Ruth Heyman

Katherine Ruth Heyman, pianist, returned to New York on September 1 from her summer in the Adirondacks. Under her direction, plans have been perfected for a Scriabin Circle which will meet once a month from October to March at the Lucy Bates Studio in West Fifty-seventh Street, New York. At each meeting any member who can and will is invited to contribute to a Scriabin program, the purpose of the group being to extend the use and understanding of Scriabin's music. A preliminary meeting of the Scriabin Circle will be held on the evening of October 6, to which all who are interested will be welcomed.

Mildred Dilling's Active Schedule

Mildred Dilling, harpist, gave a recital on September 9 over WJZ and associated stations and will be heard again over this chain tomorrow (September 16). On August 19 she appeared at Saratoga Springs, N. Y., in a series of Sunday night concerts given in the Old Casino. In October and November she is to make a tour through the West, returning East in time for concerts in Indianapolis, Ind., November 12, and in Utica, N. Y., November 13.

Robert Schirmer Weds Mrs. Mary M. Geary

The marriage of Robert Schirmer, son of the late Gustave Schirmer and Mrs. Schirmer of New York, and Mrs. Mary Maureen Geary, daughter of the late Mr. and Mrs. Daniel F. Geary of Dublin, Ireland, took place at the Parish Church of Königsee, near Weimar, Germany, on August 22, according to an announcement made recently. Mr. Schirmer, younger son of the late music publisher, is a graduate of Princeton University, and an archaeologist in addition to being a director of G. Schirmer, Inc. Mrs. Schirmer is a writer, under the pseudonym of Maureen Fleming.

An Interesting Advertisement of Vienna's Forthcoming Concert Season

KONZERTDIREKTION GEORG KUGEL, WIEN, I. MUSIKVEREINSGEBÄUDE

Fünf Orchesterkonzerte im Abonnement im Grossen Musikvereinssaal

Dirigent: SIDNEY BEER

1. KONZERT: 26. OKTOBER 1934: *Mitwirkend:* "DIE WIENER SYMPHONIKER"
Soloist: WALTHER GIESEKING

PROGRAMM:

MENDELSSOHN	Ouverture zu "Sommernachtstraum"
BRAHMS	Klavierkonzert B dur
SIBELIUS	Symphonie No. 2 D dur

2. KONZERT: 23. NOVEMBER 1934: *Mitwirkend:* "DIE WIENER SYMPHONIKER"
Soloist: IGNAZ FRIEDMAN

PROGRAMM:

ELGAR	Introduktion und Allegro für Streichquartett und Streichorchester
TSCHAIKOWSKY	Klavierkonzert B moll
BRAHMS	Symphonie No. 4 E moll

3. KONZERT: 25. JANUAR 1935: *Mitwirkend:* "DIE WIENER SYMPHONIKER"
Soloist: SERGE RACHMANINOFF

PROGRAMM:

PROKOFIEFF	Klassische Symphonie
RACHMANINOFF	Klavierkonzert No. 2 C moll
STRAWINSKY	Feuervogel
BORODIN	Ballettmusik aus "Prinz Igor"

4. KONZERT: 21. FEBRUAR 1935: *Mitwirkend:* "DIE WIENER PHILHARMONIKER"

PROGRAMM:

SCHUBERT	Symphonie No. 7 C dur
DEBUSSY	"La Mer"
RICHARD STRAUSS	Till Eulenspiegels lustige Streiche

5. KONZERT: 22. MÄRZ 1935: *Mitwirkend:* "DIE WIENER SYMPHONIKER"
Soloist: PABLO CASALS

PROGRAMM:

MOZART	Symphonie No. 34 C dur
BOCCHERINI	Cello-Konzert
RICHARD STRAUSS	Don Quichote Cello Solo: PABLO CASALS
MAURICE RAVEL	Daphnis und Chloë

Welsh National Eisteddfod Draws Thousands to Neath

Mixture of Sport and Romantic Mediaevalism—Non-Conformist Ministers as Bards and "Archdruids"—Superb Singing by Competing Choirs—Veteran Ben Davies Adjudicates; Lloyd George Speaks—Conchita Supervia Sings and London Symphony Plays

NEATH, SOUTH WALES.—The annual Royal National Welsh Eisteddfod—to give it its full official name, was held here, according to tradition, in "Bank Holiday week," that is to say the week of the first Monday in August, and it drew to this mining town of 30,000 souls a festival crowd of something like a third of its own population.

The National Eisteddfod, which is a grand national competition festival and exhibition of all the arts and crafts practised in Wales, is at the same time a patriotic national rally as impressive as any organized rally in the world but with this difference—that it is 100 per cent cultural and not in the least political. That is what makes it unique. The Welsh people, having lost their "independence" (a much over-rated idea in these days of militant nationalism), are in the happy state of having sublimated all their racial and political hatreds into cultural pride and all their fighting instincts into artistic rivalry. Instead of fighting for widened frontiers, they fight for literary and musical eminence, and the only national prerogative they defend is the Welsh language.

To the Welsh people this festival is only the climax to a series of contests that have been going on through the summer all over the land. It is the "finals" in a championship struggle in which solo singers and players, choruses, male, female and mixed, bands and what not (as well as poets, painters and craftsmen) compete for national honors in every class. Wales is probably the only country in which music has been raised to a national sport (though it has successfully infected England with the competition fever in the choral field).

YE ANCIENT CUSTOMS

Around these national contests (in which money prizes as well as mere ribbons are handed out) these good people have woven a romance of mediaeval tradition and pseudo-tradition which finds its expression in quasi-Druidic ceremonies, assemblages of "bards" in weird robes, in processions and incantations. The Gorsedd Circle (reminiscent of Stonehenge), the Archdruid's proclamations and the crowning and chairing of the bard are things in which the natives take a naively serious delight, while they indulge their lighter instincts in the fun of the fair, in eating, drinking and making merry along the gaily beflagged thoroughfares of the solemnly chosen Eisteddfod town of the year.

And then they take a touching pleasure in admiring and cheering the great Welshmen of the day—the Reverends who write long rhymed epics or pastorals; the university professors who extol Welsh lore; the tenors who sing Italian arias and the choral conductors who lead stalwart miners in the Men of Harlech, and the church organists who write choral test pieces with which to win their prize. Adjudicators in Neath are as important as postmaster-generals in Washington; and Mr. Lloyd George, who never fails to make a speech in Welsh, is a demi-god.

Mr. Lloyd George again presided over the proceedings this year, on the centre of the platform of the great Pavilion holding 150,000 people, where the prizes were awarded to the best male chorus, women's choir, mixed chorus, the best amateur soprano, tenor, bass, pianist, violinst, woodwind players, horn player and harpist; the best amateur string quartet, string orchestra, symphony orchestra; not forgetting that peculiarly Welsh art—penilion singing—namely singing to the counterpoint of a harp played by the singer himself, à la Tannhäuser. Also prizes for various kinds of musical composition, and this year—as a concession to modernity—a prize for the best radio drama in Welsh.

SEVEN HUNDRED VOICES

Alongside the competitions, however, there is the music festival proper—the nightly concerts by the Eisteddfod choir and professional soloists (Elsie Suddaby, Margaret Balfour, Roy Henderson), supported by the London Symphony Orchestra. The Eisteddfod choir of 700 was, as usual, a magnificent body of singers—such as can probably not be surpassed anywhere—and this year they tackled, besides Handel's Messiah, Elgar's Music Makers and William Walton's Belshazzar's Feast, as well as such subtle tasks as Vaughan Williams' Benedicte. The conductor, Matthew W. Davies, proved himself to be a fine musician, with qualities far beyond the usual choral conductor. Mr. Barbirolli also conducted two highly successful symphony programs in his usual authoritative style.

Besides these acknowledged works there was, of course, a lot of variegated fare, some of it of the "occasional" variety. Conchita Supervia startled the vast auditorium with her coloratura pyrotechnics in excerpts from Rossini's Cenerentola, and the orchestra, under John Barbirolli, filled in with Elgar's Enigma variations and truncated versions of Tschaikowsky's Pathetique and Schumann's piano concerto. Why an audience consisting mostly of skilled amateurs, proved to be capable of singing the chorales in Bach's St. Matthew Passion at sight and in four parts, has to be thus bamboozled for the sake of easy appeal, is beyond the observer's comprehension.

So far as reported no budding Ben Davies was discovered (the original of that name, now a veteran Eisteddfod patron, was present as an adjudicator), but a promising mezzo-soprano, Myra Lewis, made an appearance which bodes well for a successful artistic career. But "a good time was had by all" and Welshmen are already arming for the next Battle of Song, a year hence.

R. P.

Longy School of Music Has Upheld High Standards for Twenty Years

Professional Department, under Yves Chardon, Established at Cambridge, Mass., Institution

BOSTON.—In a recent interview with Dr. Archibald T. Davison, the history and aims of the Longy School of Music, Cambridge, Mass., were discussed by the former conductor of the Harvard University Glee Club, who is chairman of the advisory board of the school.

"In 1915," said Dr. Davison, "the late Georges Longy, then the first oboist of the Boston Symphony Orchestra and energetic and enterprising initiator of more than one of Boston's musical organizations, decided to establish a school of music in which the standards and methods of French music instruction should prevail. He carefully selected his faculty including his daughter Renée, who ably carried on the direction of the School after the retirement of her father and who is at present a teacher in the Curtis Institute.

"During the earlier years of the Longy School the enrollment was not large, for the demands of the faculty were both rigorous and high, and the examinations for the diploma were difficult; few indeed were the students who were willing to submit to the discipline of the entire curriculum. The school, however, was not concerned with numbers; it sought rather enthusiasm and a capacity for hard work and no one who showed a disposition to shirk was permitted to retain his connection with the institution. From that day to the present Mr. Longy's ideals have never been lost sight of, nor his insistence on the maintenance of the highest standards of instruction forgotten. Under Minna Franziska Holl, Mr. Longy's own pupil and a graduate of the School, the same reputation for thoroughness and for conscientious teaching has been preserved.

"Graduates of the school have perhaps not been numerous enough to call widespread attention to the institution, but those who have completed the course of study are known as thoroughly trained musicians, and a number of them are the holders of responsible positions. But if the roll of graduates has not been sufficiently large to make the school everywhere known, the institution has, none the less, won a particularly high reputation in two regards: first, for the uniformly high quality of its instruction both theoretical and applied; and, second, for the excellent results achieved in the teaching of Solfege and Eurhythmics.

AFFILIATED WITH PARIS ECOLE

"An encouraging indication of the recognition of those facts by American music students and of their growing conviction that the only road to true musicianship lies through thoroughness and concentrated hard work is to be found in the increasing numbers of students in the school. The time has come, indeed, when the wisdom of establishing a Professional Department is apparent. This department will have its own head, Yves Chardon, winner of the first prize in cello at the Paris Conservatory, leader and founder of the Chardon String Quartet and member of the Boston Symphony Orchestra, formerly on the faculty of the Athens Conservatory of Music and conductor of the former O. P. A. orchestra in Paris. It will have as well as its own faculty and its own regulations. In recognition of the school tra-

YVES CHARDON,

head of the Professional Department, Longy School of Music. (Photo by Marshall Studio.)

dition for excellence established by Mr. Longy, the Ecole Normale de Musique of Paris, Alfred Cortot, founder and president, has extended to the Professional Department the authorization to send its graduates to the Ecole for final instruction in the various branches of music leading to the diploma issued by the French Ministry of Public Instruction; and scholarships for this purpose, to be awarded to the most talented candidates, have been provided.

"It is certainly worthy of mention that the Longy School is the unique possessor of the distinction of such an association with the Ecole Normale. The Longy School is to be congratulated upon its new Department which offers intending professionals the prospect of a thorough musical training under its auspices."

Bori to Open Season in Worcester, Mass.

Lucrezia Bori, soprano of the Metropolitan Opera, is to sing at the Worcester (Mass.) Festival on October 5, opening her 1934-35 schedule. Recitals in the East follow, after which she goes to the Pacific Coast for engagements in Seattle, Portland and Oakland, preceding her appearances with the San Francisco Opera, as Magda in La Rondine (Puccini), November 19, and, later, in Manon, La Traviata and Mignon. Miss Bori is to be heard in recital in Los Angeles and Pasadena before returning to New York to take her place with the Metropolitan forces.

Myra Hess' Itinerary Has New Cities

Myra Hess, who will return for another coast to coast American tour next January, is to play in a number of new cities, including Reading, Pa., Concord, N. H., and Hamilton, Can. Among the symphony orchestras with which she will appear are the Detroit, Chicago, Boston and San Francisco. Miss Hess' tour will end on the Pacific Coast in April. Her New York recital is scheduled for January 19 at Town Hall.

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Harty's Australian Farewell Brings Unique Tributes for Visiting Leader

Broadcasting Commission Sponsors Second Competition for Composers of the Commonwealth—Florence Austral Applauded in Concert Tour

SYDNEY, AUSTRALIA.—Under engagement of the Australian Broadcasting Commission, Sir Hamilton Harty concluded his series of orchestral concerts in Melbourne, these being memorable for the appreciation of the huge audiences and scenes of unprecedented enthusiasm. The eminent conductor opened his Sydney season of four programs at the Town Hall. All the seats were filled and every space occupied. His entrance on the platform evoked great applause which increased in volume at the end of the program, and he was presented with a laurel wreath. At each concert the seating accommodation was taxed to the utmost and enthusiasm was shown especially on the farewell evening, when Sir Hamilton in his speech spoke of the desirability of a permanent orchestra, saying that Australian orchestral musicians have all the essentials necessary to undoubted success under fine leadership.

The programs offered included Brahms' symphony No. 1, Schubert's Unfinished Symphony, Beethoven's symphony in C minor, Tschaikowsky's fifth symphony, Smetana's Bartered Bride overture, Weinberger's Polka and Fugue from Schwanda, Constant Lambert's Rio Grande (with the conductor as solo pianist), Strauss' Death and Transfiguration, Sir Hamilton's transcription of Handel's Water Music and, in memory of Frederick Delius, Walk to the Paradise Gardens.

ANOTHER CONTEST FOR COMPOSERS

The Australian Broadcasting Commission announced a second Australian Composers' Competition. The prizes, to the value of £500, will be awarded for orchestral works, compositions for orchestra and chorus, for brass and military bands, chamber music, vocal, piano, violin and cello solos. They also offer £100 for plays and sketches suitable for broadcasting.

Jascha and Tossy Spivakovsky, pianist and violinist respectively, who with Edouard Kurtz, eminent cellist, recently toured Australia, have been appointed to the staff of the University Conservatorium, Melbourne. The trio will give a season of concerts throughout Australia.

The State Conservatorium Hall was completely filled at the season's third concert of the orchestra. The director, Dr. Arundel Orchard, made his final appearance as conductor and presented a fine program which included Beethoven's Prometheus overture, Brahms' symphony in D major, Bantock's Time Spirit for chorus and orchestra and Rachmaninoff's concerto in C minor for piano and orchestra. Isidor Goodman was soloist. In the interval Ross Thomas, director of education, spoke of Dr. Orchard's untiring work for music during his term of office at the Conservatorium. Dr. Orchard conducted the first concert of the Sydney Madrigal Society and continued in that position for six years.

AUSTRAL HAILED IN CONCERTS

Florence Austral and John Amadio are touring Australia, giving concerts in the principal cities and important country towns. They are presenting programs of a high standard to crowded houses, and opened their season in Sydney in August.

The Associated Board of Royal Schools of Music have awarded scholarships to Osric Fyfe, cellist, and Eunice Gardiner, pianist, a grant which entitles them to free tuition in London. Osric Fyfe is a successful student of the State Conservatorium and is the only Australian cellist to have gained the honor.

The Musical Association of New South Wales held a reception at the Blaxland Galleries in honor of Sir Hamilton Harty and the new director of the State Conservatorium, Dr. Edgar Bainton. There was a large and representative gathering of members and associates. Speeches of welcome were made by the president, Lindley Evans, the chairman of the Australian Broadcasting Commission, C. Lloyd Jones, and Dr. Orchard. Included in the program presented was a trio composed by the retiring director, Dr. Orchard.

Collits' Inn, the Australian musical romance which had much success in Melbourne, opened its season at the New Tivoli Theatre in the presence of the Lieutenant Governor, Sir Phillip Street, and Lady Street. Its presentation marks an epoch in the history of Australian musical plays, being the first written by an Australian. The opening night was sold out and the audience recalled the principals, showing their appreciation of the portrayal of the characters.

Gladys Moncrieff as Mary Collit, Robert Chisholm and Claude Flemming are the leading artists. The *corroboree* ballet and aboriginal dance arranged by Jennie Brennan is true to history and is outstanding in color effect and scenery. Collits' Inn was written by Varney Monk, wife of Cyril Monk of the State Conservatorium, and the libretto is by T. Stuart Gurr, journalist.

MUSIC WEEK OBSERVED

Great interest in Music Week was shown by all committees for the different sections. The opening took place on August 25 with a concert at the Town Hall and on the 26th massed bands played in the public parks. An historical pageant was presented at the Blaxland Galleries daily during the week and there were recitals in all the colleges and schools and large stores of the city. The Music Week movement, which was inaugurated four years ago, has not only helped to bring music before the public but out of it has developed the City of Sydney Eisteddfod, of which Roland Foster is the honorary organizing director. The public interest in this is widespread throughout the states of Australia.

ELIZABETH PLUMMER.

Juilliard Summer School Completes Third Season

The Juilliard Summer School of Music, New York, under the direction of George A. Wedge, completed its third season on August 17. Four hundred and sixty students were registered, showing a fifty per cent. increase over last year's enrollment. Fifty-two courses were offered, covering practically every branch of music study. Forty states in the Union, Canada and Palestine were represented in the attendance.

The school was open to students, teachers and non-professionals. A classification of their occupations included, in the professional group, students, teachers, music supervisors, choir directors, organists and heads of music departments, and, in the nonprofessional group, an architect, an engineer, clerks, medical students and salesmen.

Extra-curricular activities included a series of recitals and lectures free to the students in the Juilliard Summer Schol and Columbia University. Six lectures on Great Novels were given by Dr. John Erskine. A series of piano recitals was presented by Katherine Bacon, James Friskin, Sascha Gorodnitzki, Alton Jones, Arthur Newstead, Guy Maier and Lee Pattison in a two-piano recital. The miscellaneous programs were given by Sascha Jacobsen, violinist; Hugh Porter, organist; Guy Maier, pianist; Fraser Gange, baritone; Samuel Gardner, violinist; James Friskin and Sascha Jacobsen in a sonata recital.

A special band and orchestra department for high school pupils was added to the curriculum this season. Although it was expected that local students only would be interested in this particular course, the more than fifty students enrolled included some from as far west as Texas.

Musical Art Quartet to Give Four New York Programs

During the season 1934-35 the Musical Art Quartet will give a series of four Tuesday evening concerts at Carnegie Hall, New York, the definite dates of which are to be announced later. This is the ensemble's ninth season, and two of its present members, Sascha Jacobsen, first violin, and Marie Romaet-Rosanoff, cello, have been with it since its inception. The others of the personnel are Paul Bernard, second violin; and Louis Kaufman, viola.

Lily Pons to Wed in December

Announcement has been made that Lily Pons, soprano of the Metropolitan Opera, and her fiancé, Dr. Fritz von der Becke, will be married in New York in December.

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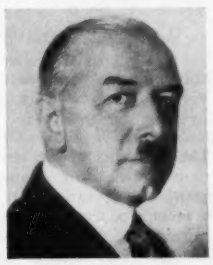
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REVIEWED BY LEONARD LIEBLING

FOR PIANO

The Days of the Harpsichord. Eighty compositions by English, French, German, and Italian masters of the harpsichord period. Selected and edited by Albert E. Wier.

Harcourt, Brace and Company, of New York, are the publishers of the present volume, which follows the remarkable collection of works for two pianos issued by them early last summer.

In the preface to the harpsichord album we are told that it is the first of a series called The Pianists' Music Shelf, to consist of ten volumes (of original compositions and arrangements for the piano) extending from the period of the harpsichord to the present day; and that the purpose of the collection is to present intrinsically melodic pieces of moderate difficulty, educational and recreational as well.

The harpsichord and its literature have aroused renewed interest during the past few years and the average music lover is beginning to learn that the instrument inspired the ancient classical masters to some of their finest creations. Bach and his sons contributed a number of gems, and others who fathered outstanding examples were Bull, Byrd, Daquin, Frescobaldi, Galuppi, Handel, Lully, Paradies, Purcell, Scarlatti. All of them, and many others, figure in the pages of the publication under review, which offers piece after piece of simple and lovely appeal and of the most delicate and exquisite musical workmanship.

The period covered ranges from 1540 to 1725, and its understanding is enhanced by short pictures of the composers, biographical essays, and historical and critical comment. The notation is large, with ample spacing, and the editor has given particular attention to phrasing, accents, and appoggiatura ornamentation, but supplies no fingerings. (Also, he could profitably have added a page explaining the traditional manner of executing the appoggiaturas.)

Nearly two hundred pages of music (eighty-four works by fifty-three composers) afford delight to fastidious music lovers, and they will be pleased to meet such old favorites as Bach's Aria, two of the Bourrées, Bull's The King's Hunt, Byrd's The Carman's Whistle, Couperin's La Bandoline, Daquin's Cuckoo, Gibbons' The Queen's Command, Gluck's Alceste Caprice, Gossec's Gavotte, Handel's Largo and Harmonious Blacksmith, Pergolesi's Nina, Martini's Gavotte (Les Moutons) Scarlatti's Pastorale and Tempo di Ballo, etc. Truly a stimulative, edifying, and often quaint collection. (Harcourt, Brace and Company, New York.)

Reviewed by R. M. Knerr

Songs

The Way That Lovers Use; poem by Rupert Brooke; music by Rudolph Ganz.

The dainty sentiments of Brooke's verses are felicitously set by Mr. Ganz in an idiom that is simple, effective, yet subtly suggesting the antique phraseology of the poem. The song, dedicated to Claudia Muzio, is for high voice (key of G; range, D to A, optional B). It has a measure of whimsical charm and a delicate roulade near the close to emphasize its mischievous coquetry. (Carl Fischer, Inc., New York.)

Two Songs, by Arnold Cornelissen.

The choice of lyrics for these songs is felicitous. Celia, a poem by Sir C. Sedley, of quaint, Elizabethan flavor, recalling Ben Jonson's more famous effort, is a brief and passionate lover's plaint. The music lies rather high, suitably for a tenor; there is a simple vocal line, adorned in the accompaniment with some rich-sounding chromatic chords, and the climax is a sustained one, the pace swift-moving. Range, G sharp to G.

The second number, entitled Song, is a setting of verses credited to C. G. Rossetti (D. G. Rossetti?), beginning "When I am dead, my dearest, sing no sad songs for me." The melodic outline is clearly marked; there is a pleasing simplicity of sentiment and unpretentious charm about both the melody and its lilting rhythm. Its flowing measures would provide good material for a lyric tenor. Key of F; range, D to G. (Elkan-Vogel Co., Inc., Philadelphia.)

Bone Come A-Knittin' (from the Collection of Sally Hill Scaife); arranged for voice and piano by Jacques Wolfe.

Mr. Wolfe, who has tilled effectively the field of semi-humorous or poignant song based on Negro folklore, has here made a telling arrangement of more native material. The song is based on the story in the thirty-seventh chapter of Ezekiel in which the Prophet was sent down into a valley full of dry bones. The Negro version is that Ezekiel prayed so hard that the Lord sent a strong wind blowing, the bones stirred and knit one by one into living men, and he departed with an army. The song is naïve but at the same time highly dramatic as the singer reiterates "An' a wind blow," followed by the statement that this or that bone "come knittin'." The number is, of course, in Negro dialect. The theme has a relentless, syncopated march effect. There are two versions—in G (range, D to G), and E flat (range, B flat to E flat). (Harold Flammer, Inc., New York.)

A Little Sun, a Little Rain; poem by Stoppord A. Brooke; music by Dermot Macmurrough.

A tasteful, simple ballad of sentiment, which has been sung by John McCormack and that bears a dedication to his daughter, Gwen. The romantic note is sufficiently restrained by a thoughtful undercurrent to make this a dignified member of the light music class. The first stanza relating to how sun and rain sweeten the countryside finds a complement in the second, which tells how love can add miraculously to the beauty of life. The tune is marked by definite rhythmic appeal, and the whole is extremely singable. Published in D flat (range, D flat or optional B flat to F or optional G); and in E flat (range, one note higher in each case). (Boosey, Hawkes, Belwin, Inc., New York.)

Mirage, song for voice and piano; words by Edythe J. Magee; music by Harry Rowe Shelley.

A lyrical outpouring which likens the memories of a past love to an evening star clearly shining. The style of both poem and music is rhapsodic, melodious and marked by intense feeling. The song rises to a sustained climax, "andante con moto, cantabile." For singers with plenty of sustained breath control and lavish tonal resources it provides an effective medium. The dedication is to Leonora Corona. Published in D flat (range, E flat to A flat) and B flat (range, C to F). (G. Schirmer, Inc., New York.)

For Baritone Voice

Cycle of Songs from A Shropshire Lad; poems by A. E. Housman; music for baritone with piano accompaniment by C. W. Orr.

This popular poetic cycle has yielded material for many composers in the past. Mr. Orr, a British musician, has selected seven contrasted lyrics; Along the Field; When I Watch the Living Meet; The Lent Lily; Farewell to Barn; Oh, Fair Enough; Hughley Steeple; and When Smoke Stood Up. The nostalgic sense of kinship with nature, the simple, earthy notes of passion, in these poems have won many admirers the world over. The settings here provided are those of a cultivated and resourceful composer, who writes with facility in freely modulating style of modern harmonic coloring, the melodic line being clearly marked and somewhat influenced by British folk-song. It is good rather than memorable music. Especially simple, poignant and effective is the song, Hughley Steeple. The general range is about middle B to F. (J. & W. Chester, Ltd., London.)

Sacred Songs

The King of Love Proclaim; words by Barnetta Brown; music by William Stickles.

A tuneful Christmas song of sturdy and effective makeup. It mounts to a rather dramatic climax with the refrain, "Hosanna, the King of Love proclaim." It would be excellent for a male singer. Not especially difficult. The range is from C to E, in the low voice version; E flat to G in that for high voice. (Chappell-Harms, Inc., New York.)

They That Wait upon the Lord; text from the Scriptures; music by Bernard Hamblen.

A fervent song of faith suitable for church solo use. The first part of the text is set in quasi-recitative style, then follows a passage in somewhat chromatic vein marked *andante con moto,* and finally a broad and melodious refrain, *andantino religioso.* Of medium difficulty. Published in two versions: low voice in F (range, B to D); high voice in A flat (range, D to F). (Chappell-Harms, Inc., New York.)

For Two Pianos

Rush Hour in Hong Kong, by Abram Chasins; transcribed for two pianos, four hands, by the composer.

This work by the young American composer was originally for piano solo. He has made and dedicated to Vera Brodsky and Harold Triggs this highly effective transcription. The piece represents what must be the very apogee of Chinese bustle, with the pattering feet of rickshaw men and the monotonous voices of tradesmen subtly suggested if not actually imitated. The number is to be played throughout in staccato style, *presto ed agitato.* The use of consecutive fourths gives a suggestion of Oriental harmonic color. The ending is *prestissimo.* A delightful morsel for piquant contrast in a program. (J. Fischer & Bro., New York.)

Selected Works by Mozart, arranged for two pianos, by Guy Maier.

Four excerpts from various Mozart sonatinas for piano and violin have been arranged felicitously as two-piano numbers by Mr. Maier, who with Lee Pattison has long held an eminent place in this field. The numbers chosen are the allegro from the

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sonatina in C minor, the minuet from that in F, both composed by Mozart at the age of twelve; the bell-like allegro from the work in B flat and the dainty andante and minuet from the sonatina in F, the latter two written when the composer was only eight. These delectable treasures show all the precocious inventiveness and the simple joyousness of the young Mozart. They have been somewhat shortened in some cases by the transcriber, but Mr. Maier states that he has "been careful to avoid adding anything to the original except where, occasionally, it has been necessary to fill in or spread out the texture for a better two-piano effect." In all cases they are delightfully simple and easy to play. (Carl Fischer, Inc., New York.)

Valse Brillante in E Major by Moritz Moszkowski, and **On Wings of Song,** by Felix Mendelssohn, adapted for two pianos, four hands, by Rudolph Gruen.

Rudolph Gruen, who has won a reputation for his two-piano work with Frances Hall as collaborator, and as a skilled composer, has made brilliant and virtuosic adaptations of two favorite, tuneful compositions. Both are for adept practitioners of two-piano playing. The Moszkowski work, a *tour de force* in the original, becomes even more so in the Gruen arrangement. There are marked contrasts in the scoring that will serve to show various facets of the performers' art—with brilliant cadenzas and octave passages a feature. The Mendelssohn adaptation is a shorter but equally exacting arrangement, the lyrical, flowing melody being embroidered with arpeggios assigned alternately to the two performers. (Associated Music Publishers, Inc., New York.)

For Solo Piano

Valse Encore (Corot Hour), by James Francis Cooke.

A slow and graceful waltz, brief and melodious, which aims to recapture something of the veiled atmospheric mood of the eminent French painter. It is simply written and provides an exercise in expressive rubato playing. There is a preface descriptive of Corot's painting, and a reproduction of his Une Matinée on the cover page. The dedication is to Moriz Rosenthal. (Theodore Presser Co., Philadelphia.)

For Violin and Piano

Sarabande, Gavotte and **Musette** by Bach, transcribed for violin and piano by Jascha Heifetz.

Three brief Bach airs are arranged by the eminent violinist for his instrument with piano accompaniment. The Sarabande in G minor is published individually; the Gavotte in G minor and the Musette in G major are issued under one cover. All are attractively transcribed and offer material of the highest worth, together with a simplicity that well adapts them for use in the latter part of a recital program. (Carl Fischer, Inc., New York.)

Concerto for violin and orchestra, op. 38, by Wilhelm Kempff. (Piano reduction.)

A contemporary German violin concerto by a composer who is eminent in his own land as a piano virtuoso and in composition has been described as an "anti-modern." The present work bears out the latter description, for it provides ample technical display, but does not eschew tunefully expressive elements. The work, which plays for about thirty-five minutes, contains three movements —an allegro risoluto introduced by a brilliant cadenza; an andante with three variations, the second of which contains an allegro based on a Finnish dance; and a final introduction and rondo of a scintillating variety. The accompaniment is gratefully conceived and devoid of the bizarre elements common to many contemporary productions. Its simplicity and melodiousness (especially in the muted andante) are refreshing and contain something of the folk spirit. The dedication is to Jean Sibelius. (Ed. Bote & G. Bock, Berlin; American agents, Associated Music Publishers, New York.)

For Harp Solo or Ensemble

Fraicheur (Zephyrs), by Carlos Salzedo.

This brief and exotic bit of tone color for strings is designed by Mr. Salzedo, eminent in the harp recital field and a pioneer in extending the technical possibilities of the instrument, as either a solo piece or for use by a group of harps playing in unison. The notation used abounds in unusual signs which, according to the composer's note, are explained in his volume, Modern Study of the Harp and in Method for the Harp by Lucile Lawrence and Mr. Salzedo, both issued by the same publisher. Even one not initiated into the details of harpistic lore can visualize some of the rare tonal tints called for in this score and finds his curiosity piqued by what is evidently the work of an expert. (G. Schirmer, Inc., New York.)

For String Orchestra

Adagio by Frances McCollin, transcribed for string orchestra by Fabien Sevitzky.

This melodious work forms part of the Carl Fischer Simfonietta Series, edited by Mr. Sevitzky, himself a leading conductor in this field. The number is, like the others of the series, simple enough to be accessible to amateur string players, though not without appeal for professional ensembles. The transcriber in his foreword states that an ideal number of players for its performance would be six violins, four seconds, three violas, three cellos and two basses. The piano may be employed where any of the instruments is not present, but its use is only recommended as a temporary expedient. (Carl Fischer, Inc., New York.)

For Mixed Voices

Twelve Folk Hymns, from the Old Shape Note Hymnbooks and from Oral Tradition, edited by John Powell; harmonizations by Mr. Powell, Annabel Morris Buchanan and Hilton Ruity.

A publication of the greatest interest, historically and artistically, is this initial gleaning from a rich field which, in America, has only recently come in for serious study by musicologists. These twelve tunes were selected by Mr. Powell, a specialist in folk music, from oral tradition and the Shape-Note Hymnbooks of the South, in which the pitch was determined by the shape of the note, independently of the position on the staff. This system was devised to enable uncultivated singers to read music, and flourished during the nineteenth century (and to this day) among the folk in the South. There several precious collections of folk hymns such as the Southern Harmony, the Kentucky Harmony and the Missouri Harmony, enshrine music, some of which has been handed down for several centuries and often adapted from secular tunes derived from British sources mainly, and written in old-time modes no longer in use in our music.

In the old song books the air was always given to the tenor, many hymns are in three parts, and the style of voice-leading somewhat resembles discant. The problem of harmonizing the music in four parts presented particular difficulties, as Mr. Powell relates, but the result in most cases is so satisfactory as to prompt warmest congratulation.

These beautiful and characteristic works will repay examination, for they are simply built, rich in harmony and delightful in their unexpected turns of rhythm and cadence. The words to all the hymns are dignified, and there is no use of "dialect." (J. Fischer & Bro., New York.)

For Cello and Piano

Lost Melodies (Ancient Pieces for Cello and Piano), edited by Joachim Stutschewsky.

A dozen rare and lovely airs of the seventeenth and eighteenth centuries are here arranged for cello and piano. Of the twelve, the editor states, an andante and allegro by Joseph Haydn, a minuetto by Michael Haydn, La Sauterelle by François Philidor, a minuetto by Melchior Chiesa (ca. 1770) and an adagio by Giulio Cesare Rubino (ca. 1645) are published for the first time. Other works are by Marcello, Handel, Albrechtsberger, Corelli, d'Herveloix and Johannes Schenk. The numbers are all short and simple, and carefully edited, with cello fingering marked. (Universal Edition, Vienna; American agents, Associated Music Publishers, New York.)

Book

Thematic Catalogue of Brahms' Works, by Alfred von Ehrmann (in German).

This book is published specifically as a "key" to Herr von Ehrmann's volume, Johannes Brahms, Weg, Werk und Welt, but it is of value to others seeking to identify any melody or locate a score of the composer's. In his classification, the author divides Brahms' output into works with opus numbers; those without numbers; posthumous writings; compositions whose authenticity is not yet clear, and arrangements of music by other composers. Under each title are given these facts: to whom dedicated; time of composition, first publication, and initial performance, with the participants in the première; and lastly the owner of the manuscript score, when such is known. There is a reproduction of the first few measures of the composition, and in the case of works in several movements, the opening bars of each are given. With the book there is provided a separately bound index giving a classification of Brahms' works by groups; with the first lines of texts to vocal compositions, and a few corrections of errata —all indexed by page number. An invaluable reference book for the musical library. (Breitkopf & Härtel, Leipsic; American agents, Associated Music Publishers, New York.)

For Soprano and Orchestra

Rima's Call to the Birds, scena for soprano and orchestra, by Cyril Scott.

The orchestral soloist must derive so much of her material in the form of excerpts from operas and the like that a modern work especially written in large form is doubly welcome. Cyril Scott has long shown a flair for exoticism. Here he has provided with canny knowledge of effect an apostrophe in the grand style to the feathered folk. It abounds in wordless cadenzas and other ornaments guaranteed to exhibit to advantage a sufficiently full-toned voice of the florid variety. There are both English and German verses. The range is two octaves—from D to C in *alt.* (Elkin & Co., Ltd., London; American agents, Galaxy Music Corporation, New York.)

Miniature Score

Serenata, by Alfredo Casella.

This composition, for clarinet, bassoon, trumpet, violin and cello, was designed by the composer as a work in old-time manner, the aim of which was to be "appealing and amusing." The six sections are a March such as opened the eighteenth century serenades; a Minuet, including a pastoral episode; a Notturno, based on traditional Neapolitan folk-song; a Gavotte for three wind instruments; a Cavatina for violin and cello, playing in double-stops; and a Finale in popular style *alla napolitana.* The composition won the first prize in the Philadelphia Music Fund Society contest in 1928. It is spirited, witty and eminently practicable for performance by chamber music groups of average skill. (Universal Edition, Vienna; American agents, Associated Music Publishers, New York.)

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NEW YORK SEPTEMBER 15, 1934 No. 2828

Following the summer holiday and beginning October 6, the Musical Courier will resume its regular weekly issues, with customary full service in all departments, and the usual complete domestic and foreign news reports, reviews, and special features.—THE EDITOR.

Bad music is caused always by lack of talent, but sometimes also by vanity.

—o—

When a musician serves music rather than himself, he may not fill his coffers, but he is rich in spiritual wealth.

—o—

Has America a Tonal Future?

America may have had a fairly brief past, so far as art music is concerned, but the possibilities latent in its present development are most encouraging. Harold Morris, one of the representative pianist-composers of the United States, and member of the Juilliard School faculty, surveys many facets of our musical life in a series of lectures delivered under the auspices of Rice Institute, and now published in pamphlet form. Avoiding the pitfalls of too ardent chauvinism, this commentator sees many encouraging portents in the present state of things musical in this country.

In the first place, Mr. Morris is convinced that "we have at present a school of genuine American composition, at least in the making, and that the ever enlarging group of highly gifted young composers is at last attracting the attention of the greatest musicians here and abroad with works of distinction, quality and significance. . . . Vitality and tenacity were never so real as in American music today; never before has the standard of our works reached so high a plane; never before so independent a note; never before has unquestioned originality given such a bid for immortality or shown the possibility of the advent of genius. . . . We can frankly confess we dare not boast as yet of eternal masterpieces. . . . Nevertheless, we can look with confidence and pride at the library of the fresh and encouraging list of compositions written, say, in the last fifteen or twenty years, creations of contemporaneous character that can easily rank with the recent output of Europe."

He makes a division of our musical history into three periods, with perhaps a fourth. These are as follows:

1. From the Bay Psalm Book (1640) to the work of Francis Hopkinson and William Billings.
2. 1800-1860. The period of early choral, orchestral and opera production in this country. Dominance of foreign-born musicians. The work of Lowell Mason and Stephen Foster. Popularity of minstrel shows.
3. 1860-ca. 1920. The New England School, composed of Americans largely trained in Europe. John K. Paine, Chadwick, Parker to Foote, Whiting and others. The pre-eminence of MacDowell.
4. The present movement, which Mr. Morris divides into the Jazz School, the School of Ultra-Moderns, the Legitimists, and the Classical Tradition School.

The work of composers who sought to base their music on the jazz idiom is regarded by this writer as highly important, in a historical sense. "It was just as well that the falsity of jazz as a basis for American music be fully exposed. . . . So let us be grateful that these and other compositions have helped to clear the polluted atmosphere and set the stage, as it were, for a more genuine American music. . . . Jazz effects are primarily resultants, not causes, hence the more a serious musician works with it, the more he becomes convinced of its deceptive allurements. The ore has a glitter, a sparkle, but little lasting or wearing value," Mr. Morris comments on the jazz experiments of Gershwin, Gruenberg and Copland, among others. In this classification he also lists certain of the works of John Alden Carpenter and Werner Janssen.

As for the Ultra-Moderns, the school includes some "fine musicians, . . . has a limited following of faithful devotees. Its music is mostly atonal, polytonal, or of newly formed scales, and its rules of art are of its own creation. The yearly festivals of the I. S. C. M. and capable writers on music and its future, have afforded this group a sufficient wealth of material with which to work; while recent discoveries in science have led certain advanced thinkers to anticipate an ultimate fusion of art and science. In any event, this school . . . is doing a valuable service to our country, no matter what the final judgment about the actual worth of their works may be." Some of the figures in this division are Antheil, Ruggles, Riegger, Weiss, Blitzstein, Cowell, Ives, Ruth Crawford, and (at least in his early compositions) Leo Ornstein.

The Legitimists, in Mr. Morris' classification, are "composers every whit as modern, in many instances, as any in the country, but whose general output would appear to fit into the evolution of music, and whose tendencies do not warrant any special classification. Such fundamentals as evidence of some idea of, or suggestion of, a tonal basis, thematic development, actual and recognizable themes, logical form, emotion, and beauty are apparent in their works, even on a first hearing. The creations of Howard Hanson, Leo Sowerby, Frederick Jacobi, Roger Sessions, Roy Harris, Emerson Whithorne, Werner Josten, Randall Thompson, Deems Taylor, John Powell, Robert Russell Bennett, Marion Bauer, Douglas Moore, Walter Piston, Arthur Shepherd and William Grant Still are already significant contributions to American musical literature, in many cases with an individual note that one feels could have sprung from nowhere save here, and executed with a technical proficiency that should cause us all to rejoice. . . .

"Then there is the sterling musicianship of Mark Wessel, Edwin Stringham, Charles Haubiel, A. Walter Kramer, Carl McKinley, Henry Eichheim, Philip James, Albert Stoessel, Dorothy James, Fanny Dillon, Bernard Rogers, James P. Dunn, David Guion, Alexander Steinert, Wintter Watts, Sandor Harmati, Eric DeLamarter, Richard Hammond, Gena Branscombe, Samuel Gardner, Horace Johnson, Edward Collins, Ethel Glenn Hier, Hans Barth, . . . and a number of younger men and women whose work it is not possible to know much of as yet. . . . There are naturalized Americans, such as Bernard Wagenaar, Lazare Saminsky, Nicolai Berezowsky, and Carlos Salzedo, who besides their own creative industry show the broadest interest in our native music; and the older men, Ernest Bloch and Charles Martin Loeffler, have so entered our life that we speak naturally of them as Americans—I dare say the younger men could not have so readily found their every tongue had it not been for their pioneer modernism. Bloch, beyond question, has genius, and Loeffler has a message. Then the older and more conservative composers, such as Henry Hadley, Daniel Gregory Mason, Mrs. H. H. A. Beach, Ernest Schelling, David Stanley Smith, Charles Wakefield Cadman, Frederick Converse, Rubin Goldmark and Edgar Stillman Kelley, have, through their education and professional activities, as well as their compositions, helped to make musical history. . . . Certainly under Legitimists one should name two of the most gifted men our country has produced, . . . Charles T. Griffes and Henry Gilbert. . . .

"Under what I have termed the Classical Tradition School," he continues, "are sterling musicians, but older than most of the younger composers we have discussed. Their number is extremely large, as is the catalogue of their works. These men and women have helped to build our superstructure, and we must be profoundly grateful to them that today we have an understanding and appreciation equal to any foreign country. There must be those who carry on as well as explore. . . .

"But art has a growing body. It must be newly clothed. The world demands progress, a fresh heralding of truth, an unquestionable American proclamation of our birthright, our freedom, and our independence musically. . . . The developments of music in the past twenty years cannot be ignored, even if they have been carried at times to extremes and used by charlatans and impostors. These developments must be seen in their true light, and the world will recognize their worth when a genius speaks. The young composers of America acknowledge this, and from this milepost move towards the future. . . .

"It may soon become clear what the next step in the forward march of music is to be. Let us be happy that the young American composers . . . are picking the chaff from the wheat in the harvest time, and are in the vanguard of music's rebirth and new birth. They have gained a point of vantage from our nation's youthful vigor, and have reached a point of security from which they cannot be shaken. They have pulsed the hope and need of a great American music, and are viewing the nation from horizon to horizon with a confidence and a sense of obligation that this need and hope will be fulfilled. The hour is at hand."

It is a difficult and perhaps ungrateful task to divide the composers of the country into groups according to classifications with which they might not wholly agree. Mr. Morris, however, supplements his review with copious musical illustrations. These offer so much variety and demonstrate such technical proficiency that they are the best argument as to the progress made by American composers in the last few decades.

It is clear that, whatever the future direction of various schools of our music, there is no lack of vigor and daring, originality and command of technic. That is a good portent, and the way seems now open for the great figures who will blend the ideal endowments of mind and heart with so much else that is excellent in our present musical development.

—o—

Los Angeles and Its Orchestra

Certain music lovers in Los Angeles have been viewing with alarm the future of that city's Philharmonic Orchestra, now that it is deprived by the regretted death of W. A. Clark, Jr., of its long-time patron and generous sponsor. To be sure, the late Mr. Clark's benefactions were to have terminated last season, but the road ahead is difficult, now that his fine example of public-spiritedness is no longer a beacon for the public of the California Southland.

As reported in the Musical Courier at the time, a W. A. Clark, Jr., Foundation was formed in June to carry on the work of the orchestra, the fund being in charge of the Los Angeles Symphony Society, Inc., with offices at the Hollywood Hotel. The officers of the organization, Alfred Brain, general manager, and Mrs. Leland Atherton Irish, general chairman, have accomplished a remarkable feat in making the recently concluded summer season of the orchestra in the Hollywood Bowl, on a cooperative basis, a financial success. The future of the organization, according to a recent statement of these officials devolves upon the response of Los Angeles' citizens to the appeal of the orchestra. A petition was signed by more than 4,000 persons on August 16, pledging moral support to the movement for perpetuating the Philharmonic. It has been mainly owing to the loyal cooperation of the players that the organization has been kept intact thus far.

The one hundred musicians of the orchestra are reported to be willing to make certain sacrifices so that a fine cultural institution may survive. The question now is, Will the public of Los Angeles, with its opulent film industries, one of the wealthiest cities in the country, permit its finest artistic asset to die for lack of interest in a time of crisis? It is difficult to believe that this can or will happen in a city where the pioneer efforts of the late Walter Henry Rothwell are still held in affectionate memory, and where such eminent leaders as Georg Schneevoigt, Artur Rodzinski and Otto Klemperer have since established the highest standards of musical art.

VARIATIONS

By Leonard Liebling

Marooned in Majorca, and unable to confirm or refute the assertion of the New York Times of July 22, I accept only conditionally its statement that "500,000 notes are broadcast during an average concert at the Stadium."

What makes me waver on the subject, is the same paper's further startling news: "Other conductors have tested Eugene Ormandy, and he has been able not only to trace by memory all the major themes in a symphony, but also to answer specific questions regarding any measure about which they choose to ask. . . . It takes Mr. Ormandy two days to learn and memorize a new symphonic work. While he is concentrating he works twenty-one hours a day and sleeps the other three hours. However, in an emergency he can do much better than this. Last week's program contained Prokofieff's Classical Symphony in D major. As the conductor's score had not arrived when Mr. Ormandy began his study of this work, he memorized all the different parts by spreading them out on the floor."

The gifted Mr. Ormandy's own imaginative interpretations must have inspired the passionate press person, for assuredly the conductor never okayed such a fevered publishment.

And with me, he doubtless wonders who counted the 500,000 notes, and when?

* * *

In a recent article on two-piano artists, I forgot to include Edwin and Jewel Hughes, and I offer grovelling pardon to them for my inadvertence. As a veteran and famous team of ensemblists they should have had almost first mention, what with their repertoire of over 100 works by forty composers. The Hughes couple also are, as far as I know, the only team that plays only original compositions for piano duo, or settings by the composers themselves of their own material. The Hughes recitals will be resumed this season, the eleventh of their public existence.

* * *

From London comes the cabled news (the ordinary mail would have been sufficient) that Sir Henry Wood is in reality the composer of a Bach orchestral transcription (organ toccata and fugue, D minor) which since October, 1929 has been accredited on programs to "Paul Klenovsky."

Sir Henry explains that he had "been displeased at the lack of attention accorded to British composers, and the lavish praise bestowed on any one with a name ending in 'sky.'" Therefore, the London conductor adds, he made the Bach arrangement, and signed it "Paul Klenovsky," the program note identifying him as "a young man understood to have lived in Moscow." The premiere of the work was at Queen's Hall, London, and performances followed at Liverpool, with the B. B. C. Orchestra (London) and at the Hollywood Bowl last July.

Curiosity having been aroused as to "Klenovsky," Sir Henry finally had a program note publish the sad information: "It is a great pity that this young man has died. His transcription shows the hand of a master in every measure. His early death has robbed Russian music of a really brilliant recruit."

Wood's waggishness seems somewhat far-fetched, and does not impress those persons who always have wondered why some composers thought it necessary to assume a pseudonym on occasions, unless they were serious musicians making temporary excursions into the more profitable field of popular music. (One example is Dukelsky, living in New York, whose Broadway essays are published under the name of "Vernon Duke.")

Jean-Louis Gobbaerts (1835-1886) an excellent Belgian pianist, probably was the first composer to make extensive use of a hoodwinking signature. He wrote about 1200 piano pieces of the salon type, and most of them appeared with "L. Streabbog" as the composer. ("Streabbog" is Gobbaerts reversed.)

Arrigo Boito, the composer, scrambled the letters in his name, and made it "Tobia Gorrio" when he published some verses in 1887. Schumann, acting as a music critic signed his reviews, "Eusebius" and "Florestan." Debussy, wielding a critical pen (1901-1903) in Gil Blas and Revue Blanche, hid under the name of "M. Croche." In a similar capacity, E. T. A. Hoffmann called himself "Kapellmeister Johannes Kreisler."

To return to pseudonymic music, however, there is the famous "Dvorsky" of recent times, who cloaked the creative activities of Josef Hofmann. That pianist pretended to have "discovered" Dvorsky, "living somewhere in Spain." When suspicion finally was too strong, Hofmann availed himself of Wood's method, and Dvorsky "died" prematurely, like his lamented colleague, Klenovsky.

"Anton Strelezki" was in reality an Englishman named Burnand, born at Croydon, near London. He studied at the Leipsic Conservatory and with Clara Schumann. Strelezki published over 200 piano pieces, delightful music of the salon type, but highly refined in melody and harmonization. (He came to America and taught piano at the Utica, N. Y., Conservatory and when he resigned, a certain L. L. succeeded him in that position.)

Strelezki was an amazing person culturally, a walking encyclopedia of everything worth knowing. The late James Huneker told me of an evening spent at Lienau's (predecessor of Lüchow's restaurant) in East Fourteenth Street, with Strelezki, Krehbiel, Rummel, Floersheim, Steinberg, Schwab, and other musical personages who used to foregather every evening about the beer table.

Krehbiel, then a young critic on the New York Tribune, had just come to the metropolis from his native Cincinnati, and was writing a series of articles on Chinese music. Strelezki began to ridicule the Krehbiel essays, quoting long passages from memory, and in the heated discussion that followed, proved the critic's facts, findings, and musical examples, to be full of errors, historically and in notation. "Good heavens," Strelezki finally shouted, "You must have got your information from the Chinese laundries in Cincinnati." . . .

Leopold Stokowski is reputed to be the orchestral transcriber of the effective Bach numbers which he conducts so superbly, but the program scrupulously omits his name, which is a more sincere anonymity than that of Sir Henry Wood.

If future concerts should present some notable masterpieces under the name of "Dranoel Gnilbeil," I shall allow you three guesses as to the identity of the composer, born in Kroy Wen, and who died when he became a music critic.

* * *

George Copeland was visited at his romantically lovely Majorcan villa situated in the midst of several miles of olive, lemon, and almond groves. He inquired about conditions in America and said, "I am recitalling there late next winter, and would like to feel reasonably sure of making enough for meals, with occasional cakes and ale." Meanwhile we sipped unsurpassably tasteful and fragrant mint juleps, the famous specialty of the Copeland hospitality.

* * *

The celebrated Capella Classica de Mallorca (Father Tomas, conductor) gave a concert in Valencia last month, and attracted an audience of over 3,000 persons. At his chapel in Palma, Father Tomas did some exquisitely musical organ playing for me, especially the Daquin variations on an old Catalan folk song.

* * *

In Paris I met Irving Schwerké and César Saerchinger and we talked Musical Courier even to the exclusion of European politics. Both representatives report excellent musical business in prospect for the coming season.

* * *

A delightful luncheon honored ye editor at *chez* Mme. Brooks, mother of Sylenka, the terpsichorean artist. The two American ladies live in enviable picturesqueness at an elevated apartment in the lovely old Place Palais de Bourbon (opposite the Chamber of Deputies) and their windows offer marvelous views of Paris on both sides of the Seine. Sylenka's art was recommended highly to me by several competent judges and I pass on this information to American impresarios and dance circles.

* * *

Sol Hurok nearly brought about my demise by filling me full of the biggest dinner I ever ate. It was Russian food, at Korniloff's (former *chef* to Czar Nicholas) and ranged complete from vodka and caviar to *Kasha* Gurieff, with wines to match. Korniloff was in personal charge and egged me on whenever I was inclined to quit and call it a meal. He showed me his autograph album, with everybody of consequence in it, starting with the Czar. We drank to "the peace of his soul," but when Korniloff suggested, also *in memoriam,* a second helping of the luxuriant *Kasha,* both Hurok and I held up our napkins in token of surrender, and he told Korniloff that we had no wish to join the Czar before our scheduled time.

Ganna Walska, who owns the Théatre des Champs-Elysées, invited Lord X. to share her box there several seasons ago at an orchestral concert by the Straram Orchestra which she subsidizes. Just before the music began, the hostess said to her guest: "Don't criticize the conductor, for I engage him; don't find fault with the auditorium or the theatre, for both are mine; and altogether, don't say too much about music in general, for the gentleman sitting next to you, is Irving Schwerké, the distinguished music critic."

* * *

A storm raged at the Dresden Opera recently when it was discovered that Stefan Zweig, librettist of the new Richard Strauss opera (The Silent Woman) is a Jew. According to Nazi ideas, that fact taints the music even though Strauss uses no jewsharp in his orchestration. (*The opera has since been withdrawn by Strauss.*—Associate Editor.

* * *

From Charles Wakefield Cadman's log cabin at the MacDowell Colony comes the attached: "I was digging into the Satires of Horace here at the library the other day, and came across this paragraph, which makes me think that the 'artistic temperament' really dates back much farther than is generally believed"—

It is a general fault of singers that, when among their friends, they never can make up their minds to sing, however much pressed; when no one asks them, they never stop singing. This was characteristic of Tigellinus (a great entertainer in Rome) a worthy child of Sardinia. Caesar, who might have compelled him, could not persuade him, though he entreated him by the friendship he and his father had for him: if the whim took him, then he would chant "Io Bacche" from the first course to the dessert, one minute in the highest key and then the lowest on the tetrachord. There was no consistency in the man: he would often run as one fleeing from an enemy, very often walk as solemnly as one bearing the sacred basket of Juno: often he kept two hundred slaves, then only ten: sometimes his talk was of kings and tetrarchs all in the magnificent style. Supposing you presented him with a million sesterces, in a few days he had not a farthing in his pockets! Never was such an inconsistent creature.

* * *

At a sheet music stand on the sidewalk of the Boulevard des Italiennes, I picked up an "unknown" Albeniz piano piece, Barcarolle, a pretty trifle well worth the two francs I paid for it. Another find at the same place was the archaic Les Diamantes, by Auber.

* * *

No musical news aboard the westbound SS. Bremen, except that we had a passenger named Anton Seidl, but I had no chance to ask whether he is related to the famous Wagnerian conductor of early days at the Metropolitan.

* * *

And, oh yes, the *menu* included *Hors d'oeuvres Soprano.*

* * *

The film shows on the Bremen offered Fritz Busch and the Dresden State Opera, in the Tannhäuser overture; and a series of views from Bayreuth, with interesting pictures of Winifred Wagner, her children, and Ernst von Wolzogen (whose death the ship's newspaper chronicled the next day.)

* * *

My homecoming was greeted by M.B.H. with this sally: "The New York Times asks, 'At What Age Should a Man Quit Work?' If he is an American symphonic composer, he has quit before he ever began, even though he may not know it."

* * *

At Saratoga, 'midst race horses and the famous Hathorn waters, I met George Gershwin, who spent his free hours at the piano working busily at his new grand opera. He told me that its style is "between Carmen and Meistersinger"—and before I could say it, he added: "Good models, don't you think?"

* * *

Mildred Dilling, in harp recital at Saratoga, won deserved plaudits and encores. Mmes. Margaret Matzenauer and Lucrezia Bori were also visitors to the Spa, but made no concert appearances.

* * *

I am enamored of Paul Yawitz' definition (in the New York Daily Mirror) of Broadway: "The place where the men who write the songs of the nation can't always speak its language."

* * *

According to foreign news reports, "Maria Jeritza has come out in favor of placing Archduke Otto on the throne of Hungary." Now that makes it certain for Otto.

* * *

In Munich, the Nazis shot Willi Schmid, a music critic, but later declared that he had been killed "by mistake." Excellent technic but faulty interpretation.

Whatta summer, whatta summer! From the peaks of the Green Mountains, to the lowly shores of Jones Beach, to the crags of the Catskills I have leapt and leapt. But though that makes me a leopard I haven't changed the spots my penetrating eyes are used to focus upon. I can still gaze at the stars whether they conform to standards of what the well-dressed bathing beauty wears, or less. And so, with a fresh outlook on life I take up my poison fountain pen to squirt you one in the eye on every possible occasion—and even on some you have forgotten about or don't wish to remember.

* * *

I spotted Georges Barrère rambling about the motor-harried village green of Woodstock, N. Y., one day last month. Now that I have placed Georges in his native summer clime I can understand better than ever the reason for his hirsute appendange. The other lads of Woodstock may not all be flutists but they certainly grow luxuriant waving tresses on their chins—but, I assure you, nothing as elegant as Georges has cultivated.

* * *

Horace Britt is another summer resident of Woodstock. While I dangled my idle heels at the Maverick Theatre one night Horace and his wife walked up to the box-office to buy tickets, and as I watched, to my amazement the two nice people suddenly began jabbering excitedly to each other in French.

Said Horace, "But, my cabbage, I haven't got any money. You have every *sou*. You took it all. You always do. No, my pockets are indeed empty. What did you do with that which I have given you?"

Said Mrs. Horace, "My one, I gave the money to you. I have it not. Ah, how embarrassing to hold the tickets in my hands and have not that which it takes to pay." Needless to say, there was much more discussion until finally Mrs. Elwyn, the mother of Robert, who was director of the theatre, told the unhappy pair that they might pay for the seats when they came again.

* * *

Woodstock is full of musicians. Now there is Arthur Hartmann, the violinist-composer, who has the most startling array of roses in his very small garden. He spent much time in securing many different varieties of rare and choice plants. Red, pink, flush, white; tall ones, short ones and climbing shrubs. Planting them and tending them with loving care, he waited for the buds to burst. At last the roses bloomed and all the roses were yellow. Truly, Arthur is a magical gardener.

* * *

You should see Lily Strickland's palatial home on the top of a mountain near Woodstock. Here she buries herself all summer and winter writing the songs you like to sing. Though her husband, Courtenay Anderson, goes suburban from September to June in Great Neck, L. I., where he is dean of the High School, Lily stays in her mountain eyrie with her dog and her Steinway making music all the live-long day.

* * *

Do you remember Esther Dale of concert days not-so-long ago? She is an actress of no mean reputation now and had you been in Woodstock when I was there, you might have seen her act in a play by Helen Redington (Mrs. Horace Johnson) entitled Women Are Like That, which was being shown for the first time anywhere. I shan't tell you anything more about the play; you're much too greedy for gossip. If I sprung everything at once I shouldn't have any news for you later. Patience is the Mother of the New Deal.

* * *

So Lily Pons is to wed her doctor fiancé in December. No wonder Ita has gone to live in the Bronx Zoo. Jealousy is a curious animal.

* * *

Well, at last Paul Althouse is famous. Not every tenor can become a hero in fiction—and in a woman's magazine. Yet allow me to quote from an Arthur Stringer serial called Man Lost in the September issue of the Ladies' Home Journal. "She stopped at the edge of the shore ice, waiting for him to come up with her. She did not call out to him. She merely stood silent, blinking at the heavy-bodied figure that made her think, oddly enough, of a Die Walküre night at the Metropolitan and Paul Althouse striding about as Siegmund."

* * *

My reading is always so varied because my tastes run rampant from kidneys to chocolate cake. Hence my interest in French novels. From Papa Pasquier by Georges Duhamel I copied the following excerpt for your delectation: "These musical comparisons are not out of place. My father, in his transports, had no little of the artist about him. Seldom did he let his part run away with him. He would roll his voice in his throat, reveling in his own virtuosity. He liked to hear himself talk, there is no getting around that; and I have seen him smile even at what was for him the big moment. He was like those tenors who, when it comes to the leading aria, proceed to look their audience in the face and to put to themselves the question as to whether, after all, it is worth their while to try to reach that high note tonight. It would be impossible for me to say how far each of the various elements—real anger, sport, curiosity, experimentation, and undoubtedly also habit—entered into one of these outbursts. Father might go for months at a stretch without a spell of temper; just as virtuosi, with other things on their minds, may go for a season without touching their instruments." Do you wonder I chortled? That last sentence is eloquent.

* * *

Well, children, it really looks as though the musical cocktail season is started. I imbibed the first tonal two at Max Rabinoff's announcement party of his Hippodrome opera venture. If the others of the coming winter are as warming, I shall certainly need a gastronomical vacation before spring. Imagine vodka and absinthe mixed and shaken. The darn things were still quivering an hour after swallowing. And I am sure that's why Grena Bennett confessed that at last she has had her picture taken.

To some people posing for photographers is a daily occurrence and suffered with delight. But I have known for a long time that Grena refused to even bow to the staff picture men on the New York American in fear that they might either snap at her or up her (I never know the proper form. Take your pick). But this summer at Bill Chase's farm in New Hampshire, the camera caught her. She says it's a really good likeness. How can it be, since the photo was taken as she was turning a somersault?

* * *

The Radio Music Hall gang threw a whale of a party the night Grace Moore had her film première. In the mob about the laden trays of chicken patties I recognized many celebrities with their mouths open and forks suspended in mid-air. Among them were Freddie Schang, Sig Spaeth, Vandy Cape, Jack Salter, Johnnie Majeski, Leonard Liebling, Horace Johnson, Helen Redington, Vera Brodsky, Henriette Weber, Larry Evans, Mr. and Mrs. Erno Rapee, Frieda Hempel, Leon Leonidoff, W. G. Van Schmus, G. S. Eysell and Hazel Flynn. I missed seeing Grace, for she had gone on to a supper Condé Nast was giving for her.

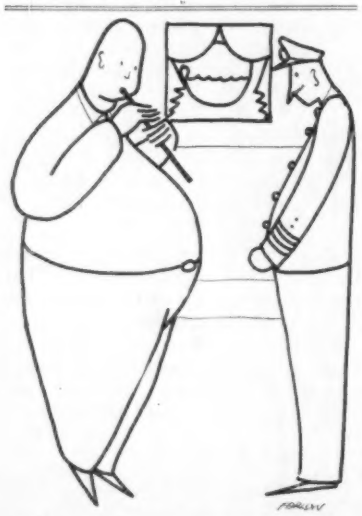
* * *

Ivor Newton, the English accompanist, has passed through New York hurriedly on his way back home (via the Berengaria) from a luxurious holiday spent in New Hampshire at the summer home of Kathryn Schrafft, the young singer who made her London début last spring. Ivor was bewailing his figger. I overheard him tell Horace Johnson over the Algonquin luncheon table all about it. "Why, I ate so much and so often that I actually had to cut out breakfast and tea. Such food. Marvelous. Do you really think I've got chubby? I shall have to do something about it before I get back to London. I never could face any audience in a white waistcoat with my present shape." Horace suggested cutting out fats and starches and said Ivor should start immediately. He made him eat a light luncheon dish, melba toast, fresh pineapple and black coffee. "There," said Horace, "if you eat all meals like that for the next ten days you'll lose all the excess poundage you need to, and none of your buttons will pop." "Thanks awfully," murmured Ivor, "I shall, I promise you. To be sure I don't like the food very much, but I know I must. I really must, you know." And Ivor poured a pitcher of heavy cream into his coffee.

* * *

Back in New York from Woodstock I trod the blazing concrete of Fifty-seventh Street. Few tonal heels clicked on its heated surface. Edith Behrens, with Mickey leading her on to fresh scents, gaily passed me by; Mrs. Bert Neuer dodged into a doorway as she saw me coming; Paul Berthoud stood in front of the Steinway Building in ardent conversation with an attractive young thing; Julia Peters fluttered hither and thither in the corridors of the aforesaidnamed edifice. That's all I saw in my perspiring ramble.

Please, if you want to register on my consciousness, oh, please, walk up and down Fifty-seventh Street between Sixth and Seventh Avenues. If first I don't spot you, just keep on perambulating. And be sure to do something unusual to attract my attention. If you intend to start a fight, leave your present husband, slap your current manager's face or kiss some other fellow's girl, I beg you to do it where and when I can see you act up. And if you don't find me around just hold the picture for a few minutes.—Sooner or later I'll be there.



"Oh, Mr. Rosenblum, I hope you'll play for us in the ship's concert."

From Our Readers

Data on Ole Bull Requested

To the Musical Courier:

I have in preparation a biography of Ole Bull, the famous Norwegian violinist. As he made many concert tours of America and resided in Wisconsin and in Cambridge, Mass., for some time, I am sure there must be extant in this country much material which I have not seen. If any of your readers have letters, programs, photographs or mementoes of any sort relating to Bull, I would appreciate the opportunity of examining them. All letters will of course be copied and promptly returned to the senders. All communications can be addressed to me at 242 East Nineteenth Street, New York, N. Y.

MORTIMER BREWSTER SMITH.

OBITUARY

Fanny Davies

LONDON.—Fanny Davies, one of the outstanding pianists of Europe a generation ago, a pupil of Clara Schumann, and friend and associate of many great musicians, died on September 1. Miss Davies was born seventy-three years ago on the island of Guernsey. She began to play the piano before her second birthday. Having been first educated by private tutors, she studied at the Leipsic Conservatory under Reinecke and Oscar Paul and with Mme. Schumann at Frankfort.

In 1885 she made her first appearance at Crystal Palace, London, and from then on fulfilled many engagements. She frequently appeared with Joachim on the concert platforms of England and Germany; and played with Tschaikowsky in a Gewandhaus concert in Leipsic. She was a friend of Brahms. In 1923 she made her Spanish début in Barcelona with the Pablo Casals Orchestra, and two years earlier gave what is believed to have been the first piano recital in Westminster Abbey.

Miss Davies wrote articles on musical subjects, played over the radio, and, although her own performances were chiefly of the German classics, she maintained an open mind to modern works of the French and Spanish schools. She was president of the Society of Women Musicians in 1925-26.

Alice Liebling

HOLLYWOOD, CAL.—Alice Liebling, wife of Dr. George Liebling, pianist-composer, died of pneumonia here on August 17, where the couple had been making their home for the past few years.

Born in Berlin, Germany, the late Mrs. Liebling achieved a wide reputation there as a poet and dramatist and was the author of texts to which her husband composed many songs, as well as several operas and oratorios. Dr. and Mrs. Liebling lived at various times in Berlin, Munich, and London, and came to this country after the World War. Their home in Hollywood was a meeting place for artistic and literary circles which mourn the passing of a charming hostess and finely gifted writer.

Funeral services were held at the Little Church of the Flowers, with Rev. Ernest Holmes officiating. Interment was at Forest Lawn Memorial Park, Los Angeles. Dr. Liebling received over 300 letters and telegrams of sympathy, including cables from Benito Mussolini and ex-Kaiser Wilhelm of Germany.

Mme. Anna Meitschik

Mme. Anna Meitschik, former Russian contralto, who in 1913 sang with the Metropolitan Opera Company, died on August 8 after a short illness. She was fifty-nine years old.

Mme. Meitschik was born in Minsk, Russia, the daughter of a lawyer. She studied voice and music at an early age and was graduated from St. Petersburg Conservatory. She was a member of the Imperial Opera in St. Petersburg and also sang in opera in Moscow. Later she appeared in Barcelona, Milan and Naples. After her engagement at the Metropolitan in 1913 she returned to Europe, but reappeared here in concert in 1922. More recently she had conducted a vocal studio in New York City. Her husband, who died a year ago while here as a visiting lecturer in philosophy at New York University, was Gregory Polonsky, formerly professor of philosophy at the University of Moscow and at Heidelberg. Mme. Meitschik was the organizer and president of the musical aid society formed to aid impoverished Russian musical students.

Mme. Claude Debussy

PARIS.—Mme. Claude Debussy, widow of the great composer, died here on August 20. She was seventy-three years old. The former Mme. Sigismond Bardac, she was the second wife of the composer. His first wife, Rosalie Texier, a Parisian shop girl when Debussy married her, died last year.

Mme. Debussy had sung the composer's songs privately and some of them are dedicated to her. Following the death of Debussy at St. Cloud in 1918, she devoted her life to perpetuating his memory and was influential in the movement to erect monuments to him in Paris and at German-en-Laye, his birthplace. A daughter by this second marriage died several years ago. It was for her that Debussy wrote his Children's Corner. G.

Dr. Daniel Sullivan

Dr. Daniel Sullivan, vocal teacher of New York, died suddenly at his home on August 24, following a heart attack. Funeral services were held at St. Agnes Church, New York, on August 27 and the body taken to Boston for burial. Dr. Sullivan is survived by his widow, Brenda, who will carry on his studio, and two sisters.

Among the singers who worked with Dr. Sullivan were Alice Nielsen, who was under his direction for eighteen years, and Georges Baklanoff, Russian basso.

Rhoda Erskine

Rhoda Erskine, teacher of general history and literature to the younger music students of the Juilliard School, died on July 29 at Chautauqua, N. Y. Miss Erskine was a sister of Dr. John Erskine.

(*Continued on page* 39)

Venice Applauds Max Reinhardt's Production of Shakespeare Play

(*Continued from page 5*)

most characteristic of Venetian secular music in the sixteenth century, the period of the play; he ransacked the city's old musical archives for material. His aim was not to present quotations or derived themes, but to resaturate himself in the spirit and styles of the time and place. Into these moulds he poured the abundent jet of his creative fancy, disciplined by a mature sense of style. He has written some graceful music of archaic stamp, of clear, fluently melodic writing, dramatically appropriate, and exquisitely orchestrated.

Though remaining distinct from operatic form, this score follows the action closely with discreet but effective underscoring of the actors' spoken text, as well as in choral or symphonic interludes and in set pieces of various kinds. As an example of musical characterization, Antonio's theme follows the merchant throughout the play to a climax of melodic development as the Venetian night descends upon him at the close. But De Sabata has avoided an over-accentuation of Shylock's tragedy. Faithful to the earliest interpretations, he and Reinhardt stressed the comic, festive and amorous notes of the play.

Lyricism for Love Scenes

In harmony with these premises, considerable lyric development is given to the love scenes, either in the orchestra or in detached pieces for chorus or for solo singers or instrumentalists. Portia's tender transports find romantic echo from the podium, while Bassanio's impassioned outpour is supported by an *a cappella* madrigal of pure line, and Lorenzo's voice ascends from his gondola to his sweetheart's balcony on the wings of a fervent serenade, sung to the rhythm of lute *arpeggi*. Much of the elusive enchantment of lunar Venice, with its myriad poetic voices, seems to have been captured here.

The comedy is preceded by a descriptive symphonic prelude, expressing the dreamy languor of the morning, as the Queen City of the Adriatic awakens amid murmuring waters and tolling bells. Upon this web the chorus weaves a caressing *gondoliera* movement. Then a *gagliarda* underscores the first scene of Jessica with Lancillotto. A typical Venetian carnival closes Act I with a festive tumult of *furlana*, dance and song, with which the composer wishes to express in synthesis "all the healthy and sensuous merriment of a young people in the full vigor of life." A chance for the ballet and an effective close.

Arabian Instruments

One of De Sabata's deftest pages is the grotesque march accompanying the pompous entry of the Prince of Morocco, with his procession of dancers and players and little Negro pages bearing gifts. The composer has here made opportune use of native instruments—the Arabian drum and lute, the fistula, the rebab, the rumba. Similarly, the Prince of Aragon is introduced with characteristic Spanish rhythms and themes, as his *bailarinas* sway to the strains of lutes and guitars, punctuated by the click of castanets and the thrum of tambourines—an Oriental note inseparable from Old Venice.

Innumerable are the neat color strokes on which one might dilate. The suggestive carillon effect that accompanies the opening of Portia's three caskets, the blaring trumpet flourish evocative of the power and glory of the Serenissima, rolling of drums, strumming of guitars, invisible voices of many kinds, added their subtle notes to the Venetian symphony. Some serenading groups were in gondolas or on flowered roof-tops, but most of the soloists, as well as the entire orchestra and chorus, were hidden from view. This well-conceived arrangement could not fail to give the music added charm.

The Ideal Site

The site chosen for this unique mounting far surpasses in picturesque appeal any previous staging of The Merchant of Venice and represents one of the finest achievements of Reinhardt's long and illustrious career. It ranks with his production of A Midsummer Night's Dream in the Boboli Gardens of Florence last summer. One doubts whether he can equal either of them with Monteverdi's Orfeo, which he will mount in the same gardens next spring. Artists and tourists well recall the old Campo San Trovaso, an idyllic nook for painters and dreamers, with its gondolas at rest beside the square, and the bridged canal of Ognissanti, against its typical background of ancient Venetian *palazzi*.

While some reservations could be made as to the dramatic intonation the *regista* gave to the players' lines—Memo Benassi was Shylock and Marta Abba was Portia—the production as a whole was a masterpiece of colorful and poetic theatrical choreography and of musical evocation, such as one is seldom privileged to experience. The event assembled a distinguished audience from far and wide, including numerous personalities of Italian art, music and letters. Among those present were Crown Prince Humbert and the American Ambassador and his wife, Mr. and Mrs. Breckenridge Long.

Seattle Orchestra Ends Outdoor Series

Winter Schedule of Players Announced—Concert Plans by Local Managers Indicate Coming Season of Much Activity

Seattle, Wash.—The Seattle Symphony Orchestra, under Louis Rotter (assistant conductor) has concluded a series of outdoor concerts on Sunday afternoons at Volunteer Park. Never has there been so much enthusiastic response to outdoor concerts in this city, and never have the crowds in attendance been larger. Two prominent soloists of the orchestra personnel included Iris Canfield, cellist and Theodore Anderson, violinist (concertmaster) who were each given an ovation.

With the return of Basil Cameron, conductor of the orchestra, the symphony groups are engaged in putting on a publicity campaign to arouse further interest in the series of concerts which have been announced. There will be a series of regular concerts in the Metropolitan Theatre, and at least six popular programs in the Civic Auditorium.

Resident Managers Active

From a comparative lull last winter to an exceedingly active season seems to be the forecast for the concert managers of the city this year. The Ladies Musical Club has announced its group of concerts to include Rethberg, Kreisler and Iturbi; Cecilia Augsperger Schultz has announced the Don Cossack Russian Male Chorus, John Charles Thomas, Jascha Heifetz, Serge Rachmaninoff and Feodor Chaliapin; the Women's Federation of the Universty of Washington announces Richard Crooks, Lucrezia Bori, the Monte Carlo Ballet Russe and the Paris Instrumental Quintet.

Sinfonietta in Début

The opening concert of the newly organized Sinfonietta under Peter Meremblum was a unique and outstanding success. Revealing himself and his group as keenly alert to the demands of smaller orchestral forms, Mr. Meremblum delighted his audience with numbers selected from Schubert, Bach, Bizet, a large number of the Russian school, and the Mozart G minor symphony, which was the highlight of the evening. The underlying purpose of the organization is to give, intimately, with a small group of men many of the smaller works for orchestra, and to give opportunity thereby for much music that is seldom heard to become more familiar to the chamber music lover.

Cornish School Schedules

The Cornish School enrollment of out-of-town students is larger this year than ever before in its history—speaking much for the enviable reputation as an educational institution of the West. Complete courses in all phases of art (music, drama, painting and dance) are offered. J. H.

Gunda Mordan with Haensel and Jones

Gunda Mordan, young American soprano, has signed a contract with Haensel and Jones. Miss Mordan's stage and concert career has been chiefly in Europe, although last spring she understudied Maria Jeritza in the American production of Annina.

Singing Suggestions from the Programs of Celebrated Artists

Concert and Radio Artists who are featuring songs on this list include, among many others:

John McCormack—Lawrence Tibbett—John Charles Thomas—Richard Crooks—Conrad Thibault—Lotte Lehmann—Galli-Curci—Gladys Swarthout—Doris Doe—Jessica Dragonette—Virginia Rea—Carol Deis—James Melton—Alden Edkins—Charles Carlile—Mario Cozzi—Arthur Johnson—Hall Johnson—Ted Roy—Evan Evans—Harriet Maconel—Armand Girard

The letters in parentheses ( ) indicate voice range: High, Medium, Low

John Chas. Thomas

MELODY
A feature of these 31 Concert and Radio Songs
(Write for "Melody" thematic circular)

Any Old Road That Leads Home. (M) Hulten.... .50
Behave Yourself Before Folk. (H-M-L-) Grinnell .....@ .50
Bless the Lord. (H-L) La Forge .....@ .50
Chanson de Marie Antoinette. (H-M) Jacobson .....@ .50
Christ Went Up Into the Hills. (H-L) Hageman .....@ .50
Come Out in the Sweet Spring Night. (H-M-L) Gilberte .....@ .50
Do Not Chide Me. (H) Balogh..... .40
Dreams. (M) Chenoweth ..... .40
Dream Song. (H-M-L) Warford.....@ .50
Evening Song. (H-M-L) Gilberte.....@ .50
Hills of Gruzia, The. (H-M-L) Mednikoff..@ .60
Hills of Home, The. (H-MH-ML-L) Fox..@ .50
Joy of a Rose, The. (H-M-L) Tarbox.....@ .50
Longing. (H) Paganucci ..... .50
My Heart is a Silent Violin. (H-M-L) Fox..@ .50
My True Love. (H-L) Hadley.....@ .60
November. (H) Van Dyke..... .50
Old Refrain, The. (H-M-L) Kreisler.....@ .60
Philanderer, The. (H-L) Browning.....@ .50
Red, Red Rose. (H-M-L) Cottenet.....@ .65
Robin's Song, The. (H-M-L) White.....@ .50
Roses of Memory. (H-M-L) Hamblen.....@ .50
Song of You. (H-L) Cadman.....@ .50
Sonnet. (M) Fergusson ..... .50
Star of Love. (M) Albeniz..... .50
There is a Ladye. (H-L) Bury.....@ .50
Two Roses. (H-M-L) Gilberte.....@ .50
When You Go. (L) Guion..... .50
When Chloris Sleeps. (H-M) Samuels.....@ .50
When My Fancy's Running High. (H-L) Hulten .....@ .50
White in the Moon the Long Road Lies. (H-L) Fox .....@ .50

SONGS OF THE AMERICAN FRONTIER
(Write for "Songs of the American Frontier" thematic circular)

Come All Ye Jolly Cowboys. (H-L) Fox..@ .50
Greer County. (H-L) Fox .....@ .50
Home on the Range, A. (M-H) Fox.....@ .50

Announcing . . .

Two new songs by Fritz Kreisler, the words by Geraldine Farrar:

Love Comes and Goes, based on "Liebesleid," for high and low voice, each .60
The Whole World Knows, based on "Caprice Viennois," for high and medium voice .....each .60
A sacred song by Mortimer Browning—**For I am Persuaded,** for high and low voice .....each .50
Kathleen Lockhart Manning's **Songs of Egypt,** Five Impressions for medium voice 1.00
Rupert Hughes' powerful dramatic narrative that starts in the jungle and ends in Harlem, **Jungle Blood,** for low voice .75
Three new songs by Oscar J. Fox:
Homecoming, for high, medium and low voice.....each .50
In the High Hills, for high and low voice .....each .50
When a Man comes Home (There must be a Lady), for high and low voice .....each .50
An encore song, **Tulips,** by H. R. Wilson, medium voice..... .40
The Bluebirds, an excellent song for teaching purposes (high voice), by Edgar Belmont Smith ..... .50

O Bury Me Not on the Lone Prairie. (L) Guion ..... .50
Old Chisholm Trail, The. (H-L) Fox.....@ .50
Old Paint. (H-M-L) Fox.....@ .50
Rounded Up in the Glory. (H-M-L) Fox .....@ .50
Sweetgrass Range. (H-L) Warren .....@ .50
Texas Cowboy's Last Song. (H-L) Fox...@ .50
Whoopie Ti Yi Yo, Git Along Little Dogies. (H-L) Fox .....@ .50
Jesse James. (H-M) Fox .....@ .50
A Prisoner For Life. (H-L) Fox .....@ .50
Sam Bass. (M-L) Fox..@ .50
Songs of the Gold Miners. A Golden Collection of 20 Songs as sung by and about the Forty Niners. Sherwin-Katzman.. .50
When the Work's All Done This Fall. (L) Guion ..... .75

Lawrence Tibbett

SONGS OF THE AMERICAN NEGRO
(Write for "Songs of the American Negro" thematic circular)

Bear de Burden. (M) White..... .50
Down By the Ribber Side. (M) White..... .50
Down to de Rivah. (M) MacGimsey..... .50
Gwine Away. (M) Robinson..... .50
His Name So Sweet. (H) Johnson..... .50
Honor! Honor! (H) Johnson..... .50
I'm Goin' Home. (M) White..... .50
Impressions of a Negro Camp Meeting. Eight Traditional Tunes (M)..... 1.25
Land uv Degradashun. (M) MacGimsey..... .50
Nobody Knows de Trouble I've Seen. (M) White ..... .50
Six Creole Folk-Songs. (M) Hare..... 1.50
Steal Away. (M) Johnson..... .50
Sweet Little Jesus Boy. (M-L) MacGimsey..@ .50
Thunderin', Wonderin'. (L) MacGimsey..... .40
Trouble. (L) MacGimsey ..... .40
The Green Pastures Spirituals. (M) Hall Johnson ..... .75
These are the songs that made "Green Pastures" probably the most talked of play in America.
Honey in de Comb. (M) Mayfield..... .50
Mah Little Tater Blossom. (M) Mayfield.... .50
Mandy Lou. (M) Work..... .50

CARL FISCHER, INC. COOPER SQUARE NEW YORK BOSTON: METROPOLITAN THEATRE CHICAGO: KIMBALL HALL

Stadium Season Closes with Ballet, Operatic and Symphonic Programs

Willem Van Hoogstraten Concludes Appearances in Orchestral Lists—Fokine Dancers Attract Overflow Audiences under Batons of Howard Barlow and Ernst Hoffman—Smallens Leads Aida, Butterfly and Faust with Eminent Singers

The summer season at the Lewisohn Stadium closed on August 20, having registered success. The total attendance was 288,508, an average of some 5,000 nightly, the audiences being of overflow dimensions for some of the final programs.

The last month brought special features of opera and ballet, including two engagements by the Fokine dancers and hearings of Aida, Madama Butterfly (the performance unfortunately cut short by rain) and Faust.

The strictly orchestral programs were for three weeks under the musicianly baton of Willem van Hoogstraten, whose perennial popularity with Stadium audiences is the logical consummation of the years in which he has offered the best in music to the patrons of these summer concerts. This year Mr. van Hoogstraten continued his policy of presenting unusual and seldom-heard works along with the best of the standard repertoire. His final concert, on August 19, was the occasion of warm applause. The popular program included Brahms' first symphony, and works of Glinka, Ippolitoff-Ivanoff, Johann Strauss and Tschaikowsky. The conductor had a farewell ovation testifying to the warm regard of the audience.

Aida and Butterfly Sung

On August 3 and 4 Verdi's opera Aida exercised its well-known power of attraction, drawing to the Stadium audiences which counted among the largest of the season thus far. The performance, under the direction of Alexander Smallens, was held in consistent conformity with very exacting standards, as the chief protagonists were all experienced and able artists, the chorus, recruited from the ranks of the Metropolitan Opera, was mobile in action and expert in song, the incidental dances, likewise performed by Metropolitan forces, were colorful and picturesque additions to the evening's ensemble, and the stage management functioned efficiently under Alexander T. Puglia.

Mr. Smallens held the various elements under his control alertly responsive to the indications of his baton, conducting the long score with sympathy and complete authority. Rose Tentoni, in the title part, gave a well-conceived version of the rôle. Her acting was such as to carry conviction and her clear and finely timbred voice was always skillfully employed. The part of Amneris was entrusted to Kathryn Meisle, who accomplished it with notable distinction. Her regal appearance was fully matched by the warmth and expressiveness of her vocal offerings. Frederick Jagel, as Rhadames, impressed by the sincerity of his acting and the high quality of his vocalization. His big scenes in the first and last acts were negotiated with telling effect. Claudio Frigerio deserves special mention for his skillful handling of the part of Amonasro.

Louis D'Angelo appeared as the King, Harold Kravitt as Ramfis, Lodovico Oliviero was the messenger and Marie Budde, the priestess. Rita De Leporte headed the ballet in the second scene.

A slight sprinkling of rain was sufficient to halt the performance of Puccini's opera Madam Butterfly on August 10 and send the audience home with the fate of the Japanese child-wife still hanging in the balance. Saturday, August 11, was more propitious and the work was heard in its entirety. Thalia Sabanieeva, as Cio-Cio-San, created the illusion successfully, doing justice to both the vocal and dramatic possibilities in the part. Paul Althouse made much of the rôle of Pinkerton, singing the lighter episodes with praiseworthy finish and voicing the more impassioned moments with great fervor. Alfredo Gandolfi was a full-voiced and sympathetic Consul and Ina Bourskaya functioned effectively as Suzuki. Other members of the cast were Albert Mahler as Goro, Louis D'Angelo in the double rôles of Yamadori and the Bonze, Philine Falco as Kate Pinkerton and Ralph Magelssen as the Imperial Commissary. Alexander Smallens conducted with sympathetic understanding.

Fokine Ballet Appears

The engagement of the Fokine Russian Ballet at the Stadium on August 6 and 7 proved such a drawing card that 2,000 were unable to obtain admittance after a record audience was seated and found standing-room on the first evening, and more than 10,000 could not be accommodated for the second performance. The dance spectacle consisted of Scheherazade, choreographic drama in one act by Michel Fokine and Leon Bakst, music by Rimsky-Korsakoff, and Les Sylphides, romantic reverie in one act by Fokine, music by Chopin. Immediately following the intermission the orchestra played The Russian Easter overture (Rimsky-Korsakoff) and Polonaise (Chopin). It is estimated that 15,000 people witnessed the program on August 6 and 17,000, August 7.

This production terminated a seven-year period of inactivity for Fokine as a producer hereabouts. The two ballets contained unmistakable proofs of his genius, even though they were performed by a company which had been assembled and rehearsed within ten days. The third movement of Scheherazade was presented as a lyrical scene between Zobeide (Albertina Vitak) and her favorite slave (Leon Barté), with a counterpoint by a group of sixteen. This scene proved to be exceedingly lovely, and a masterpiece of composition. Fokine was master of the group at all times in this ballet, and even in the intricate figurations of the ensemble when the action reaches its climax in a bacchanalian orgy, the design was never blurred.

Les Sylphides presented more technical difficulties to the dancers, as it is in the classic style and depends for its effect upon perfection of execution. On the other hand, its materials are the time-honored ones of the terpsichorean classroom and more familiar to dancers than the dramatic pantomime of Scheherazade. On the whole, accordingly, Les Sylphides was better danced.

The scenic productions of both ballets were admirable for an out-of-door stage, and the lighting was far better than many indoor ballets of recent seasons. Albertina Vitak, Annabelle Lyon, Dorothy Hallberg, George Chaffee and Leon Barté were the principal dancers. All acquitted themselves with credit, and the ballet corps contributed zestful and able support.

Howard Barlow, who had not previously directed at the Stadium, conducted the orchestra. His sensitive feeling for tempo and masterful rhythm were noteworthy.

Faust Closes Opera Series

Gounod's Faust was performed on August 17 and 18 as the last production of the opera series at the Lewisohn Stadium, before an audience (on the former evening) of 6,000 persons. The principals included Aida Doninelli as Marguerite, Dimitri Onofrei as Faust, Mostyn Thomas as Valentin, and Leon Rothier, of the Metropolitan Opera Company, as Mephistopheles. Other Metropolitan singers heard at these performances were Pearl Besuner (Siebel), Philine Falco (Martha) and Louis D'Angelo (Wagner). Alexander Smallens directed, admirably coordinating the vocal and instrumental elements.

Mr. Onofrei was in excellent voice and gave a most laudable account of himself, both vocally and dramatically. Miss Doninelli, a former member of the Metropolitan who sang with the San Carlo Opera Company last winter, has a voice of good quality and fair volume, well produced except for moments of tonal thinness. In spite of usually pleasing singing, her interpretation of Marguerite occasionally bordered on the prosaic from a dramatic point of view. Mr. Thomas' singing merited praise, and Miss Besuner did well with the rôle of Siebel. Miss Falco was a creditable Martha. It was the first Stadium appearance of Mr. Rothier, whose interpretation of Mephistopheles is well known to Metropolitan operagoers. The Metropolitan's male choristers sang vigorously in the Soldiers' Chorus and were given a share in the applause.

Second Fokine Appearance Closes Series

The Fokine Ballet proved such an attractive production at the earlier performances in the month that three additional appearances were made on August 14, 15 and 20. The appearance scheduled for August 13 was postponed because of rain. A different program was presented, this time featuring the Ravel Bolero; Les Sylphides and the Polovetzkian Dances from Borodin's Prince Igor. The choreography for the entire program was by Michel Fokine. The ballets offered a wealth of color, grace and line, and there was again great enthusiasm from the audience.

Of special interest to the more musically inclined was the appearance at the conductor's stand of Ernst Hoffman, an American conductor who has spent the last ten years or so conducting opera and orchestra in Germany, especially at the Breslau Opera. There was not a great opportunity for Mr. Hoffman to show his conductorial gifts, as the only purely orchestral work was the Tschaikowsky Romeo and Juliet overture. He is a forceful, as well as sensitive leader, and New York audiences will look forward to his directing in opera or again a complete orchestral program, as he did on one occasion with the Manhattan Symphony several seasons ago. This was the concluding event of the Stadium season and attracted a huge audience.

Virgil Fox to Tour East, West and South

Virgil Fox, organist, has an extensive schedule for 1934-35. In January and February he is to make a concentrated tour of the South and West, while he is to fulfill engagements in the East all through the season. The first of these is an invitation concert at the new studio of Hugh McAmis in New York. Mr. McAmis has installed a three-manual Moller organ in his studio, and Mr. Fox will dedicate it in mid-October. New York will hear Mr. Fox on several other occasions. He also will give a recital at the Peabody Conservatory in Baltimore, where he is to be presented in the Friday afternoon series; and one in the chapel at West Point, in a concert course with Harold Bauer, Nathan Milstein, Gertrude Kappel and others. Mr. Fox also is to be heard in many of the country's foremost universities and in the cities of Washington, D. C.; Atlanta, Ga.; Cincinnati, O.; Princeton, N. J.; Miami, Fla.; Chicago and Springfield, Ill.; Des Moines, Iowa, and centers of similar importance.

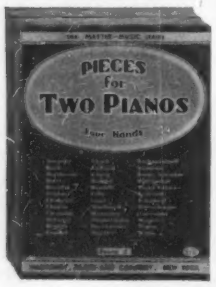
VIRGIL FOX

Mr. Fox is organist and choirmaster at St. Mark's, Hanover, Pa., and this work is growing in scope, with the concerts of the winter season in view, and due in part to the location of the town, which is near York, Lancaster, Harrisburg, Littlestown and other cities. Mr. Fox continues under the management of Bernard R. Laberge.

William J. Charlton to Manage Recitals

William J. Charlton, administration director of the Clarke Conservatory of Music, is managing a group of recitals in the Foyer of the Academy of Music, Philadelphia, during the 1934-35 season. The course presents Toscha Seidel, Frank La Forge, Joseph W. Clarke, Marguerite Barr MacClain, Evsei Beloussoff, cellist, pedagogue of Rimsky-Korsakoff Conservatory; Dr. H. Alexander Matthews with selected voices and choral work; Robert Elmore, young American pianist and organist; Guy Marriner, piano lecture-recitalist from New Zealand; also Marion Dougherty and Ruth Oehler, two pupils of Joseph W. Clarke whose past records entitle them to appearance in this group.

THREE IMPORTANT MUSIC WORKS



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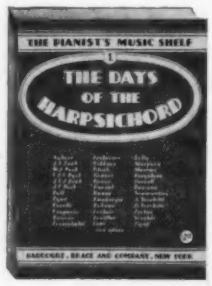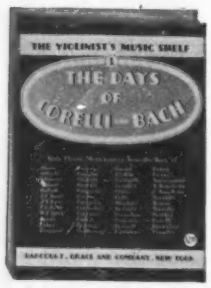

This is the first volume of "THE VIOLINIST'S MUSIC SHELF," an anthology of compositions for the violin extending from its earliest period to the present day. This volume contains seventy-five choice, melodic compositions by more than fifty famous English, French, German and Italian composers of the period from 1600 to 1725. Each number is preceded by an informatory note, and there are more than thirty authentic pictures of the great masters, including Corelli, Pugnani, Leclair, Tartini and Vivaldi. 256 pages, separate violin and piano accompaniment parts. Price $2.50. Send for descriptive circular.

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Music Notes From Coast to Coast

BIRMINGHAM, ALA.—The following officers have been chosen to head the Birmingham Music Club for the coming year: Mrs. H. H. K. Jefferson, president; Mrs. George C. Harris, first vice-president; Mrs. Leonard T. Beecher, second vice-president; Mrs. Katherine Kilgore, recording secretary; Mrs. Burr Nabors, corresponding secretary; Mrs. E. T. Bozenhard, treasurer; Mrs. James Bowron, historian. Mrs. E. T. Rice is chairman of the Department of Education; Mrs. R. C. Woodson, of the Artist Course; Mrs. Glenn Montgomery, of the Junior Department; Mrs. J. W. Luke, of membership; B. B. Burton, Jr., and Clara Hayden, of box office; Mrs. Maurice Lackey, of publicity; Mrs. Robert Weatherly, of printing; Mrs. Hubert Scruggs is social chairman. Included on the Board of Trustees of the club are Mrs. E. T. Rice, chairman; Emma McCarthy, secretary; Mrs. George Houston Davis, Mrs. E. G. Chandler, Mrs. R. C. Woodson, Mrs. J. W. Luke and Mrs. H. H. K. Jefferson. Olive Cheek Humphrey is chairman of radio

Among the artists who will appear under the club's auspices this season are John Charles Thomas, baritone; the Monte Carlo Ballet Russe; Vladimir Horowitz, pianist; Minneapolis Symphony Orchestra. Other additions to this list are to be announced.

The Young Musicians' Group of the Birmingham Music Club has announced the following officers for the year: Jane Hamill Westbrook, president; Glenn Nichols, first vice-president; Dudley Bell, second vice-president; Ivie Pearl Ray, treasurer; Charlotte Enslen Aird, corresponding secretary; Leona Lewis McVicar, recording secretary; Virginia Lupton, social chairman; Jesse Walker, Lois Greene Seals and Eugene Lyde, advisory board; Margaret Heath, chairman of telephone; Margaret Noah, chairman of arrangements; Lois Greene Seals, membership; Pat Brasfield, chairman of ushers.

Both the Birmingham Conservatory of Music (Dorsey Whittington, director) and the Birmingham College of Music reopened on September 4, and both have prospects of large enrollments for the year. The conservatory has added a Department of Dramatic Art, headed by Winthrop Kelly, professional stage director. This is a comprehensive course, including the speaking voice, dramatic interpretation, and the theatre arts. Ottokar Cadek is in charge of the violin department; Dr. Francis Wheeler, voice department.

The college of music has engaged several new faculty members. These include Abigail Crawford, teacher of piano; Ruth Garrett and Florence Patton Keith, pianists and accompanists. Two branches of the college have been established in Woodlawn and Ensley.

Olive Cheek Humphrey, soprano, and Elizabeth Roberts, of Tuscaloosa are in Chicago, coaching in voice with Alexander Savine.

Lowela Hanlin has reopened her studio for piano, harmony and theory, and Alice Graham held an auspicious opening of her studio for voice culture and the art of singing.

A. G.

JOPLIN, MO.—Preparations for the coming season are well under way with the announcement of the All Star Concert Series under the maangement of Mrs. Jay L. Wilder, who was chairman of the program committee of the Fine Arts League last year and was also local manager for concerts by Kreisler and Tibbett.

The Fine Arts League, which was composed of the Civic Theatre, Civic Music Association, and Music Club, was disbanded at the end of the music and theatrical season last spring. Correlation of the different activities of the league was found to be impracticable after a year's try, and the different organizations agreed to go on separately.

Attractions booked on the All Star Concert Series include Marion Talley, soprano; Nelson Eddy, baritone; Maier and Pattison, duo-pianists, and the Monte Carlo Russian Ballet. It is the first individually sponsored concert series in Joplin, and advance season ticket sales indicate that it will be successful.

H. D. R.

NEW ORLEANS, LA.—A Mexican *fiesta*, in a colorful garden setting, with an imported marimba band to supply atmospheric background for the carioca and other dances and songs on the program, has proved the highlight of the summer's music offerings. The picturesque affair, given for the benefit of the Robert E. Lee Memorial Foundation, introduced a Mexican marimba band comprised of Enrique Martinez, Manuel Martinez and Manuel Martinez, Jr. The carioca was well interpreted by a youthful local couple, Betty Lorch and George LeGardeur, with other native dances given by Irene Zambelli, Hortensia and Andres Horcasitas, Justine Godchaux and Mrs. T. Jeff Fiebleman. Carmen Nuccio, soprano, and Louis Frutcher, tenor, gave groups of songs. General Allison Owen acted as master-of-ceremonies, presenting in short introductory speeches, Mrs. Elizabeth M. Gilmer (Dorothy Dix) and Walter Parker, president of the Mexico Society of New Orleans.

Le Petit Théâtre du Vieux Carré, whose enterprises are showing increasing musical influence, called upon its heritage from the famous French Opera era in New Orleans to experiment recently with a creditable amateur performance of Massenet's Le Portrait de Manon. The opera was directed by Harold Levy, with Carmen Rosell, soprano, and Paul Freund, Jr., in the leading rôles. In traditional form, an original ballet to the music of Rimsky-Korsakoff's Caprice Espagnol, conducted by Lelia Haller, was a charming addition to the evening's adventure.

The workshop of Le Petit Théâtre, under the directorship of Sarah Isaacs Nadler, chairman of music, presented in recital the attractive Toy Symphony of Romberg, in addition to several vocal and piano groups by Irma Samson Barnett, soprano, accompanied by Clara Alfonso del Marmol and Emanuel Sandi, cellist, Harold Werner, baritone, accompanied by Leland de Gravelle, a two-piano group by Eda Flotte Ricau and Sarah Isaacs Nadler, and Strauss' Viennese Waltz, interpreted in dance by Lelia Haller Wulff and the members of her ballet.

Of great musical importance throughout the state is the recent announcement by the Louisiana School Music Association, following a meeting with the State Board of Education, of an extensive plan providing for free musical education in the public school system of the state, beginning with the September school term. The fruition of the plans now being formulated, which will raise the music course to a standard of receiving regular scholastic credit, should go far in developing the musical culture of the state.

O. M. L.

SAN ANTONIO, TEX.—The San Antonio Oratorio Society (Thoms Reid, director) gave an enjoyable concert, assisted by Mary Stuart Edwards and Mrs. Richard Whiteside, sopranos, Harold Lowes, tenor, and W. B. Hutchins, bass, and Sara Heil and George Palmer, juvenile violinists. The choral numbers—by Wagner, Haydn, Verdi and Beethoven—were delivered with fine tonal balance and excellent precision. Mrs. Whiteside sang Caro Nome from Rigoletto (Verdi) which showed to good advantage her lovely, pure quality of tone. Mrs. Edwards was the soloist in Gounod's Gallia. The composition was excellently sung, and Mrs. Edwards made her usual fine impression. Mrs. W. W. Hood is the capable accompanist for the society. Sara Heil and George Palmer were pleasing in the two compositions they presented. Eva Earnest assisted them at the piano.

Albert Herff Beze, composer and musical authority, is continuing his informative and authoritative lectures on music appreciation, including operas and symphonies, piano, vocal and ballet music. Mr. Beze has lectured for a number of colleges and prominent musical clubs. The city is fortunate in having him as a resident.

The San Antonio Federation of Music Clubs (Mary Stuart Edwards, president) presented Mary Adel Carson in recital. She recently returned from New York where she coached with Ora Witte. Last winter she attended the Westminster Choir School (Dr. John Finley Williamson, director); was awarded an appearance with the New York Oratorio Society, singing with the organization during the season; was selected by Gena Branscombe as soloist with her choral club, and appeared on a program with Reinald Werrenrath. Miss Carson possesses a voice of richness and appeal, with lovely *mezzo-voce* and exquisite pianissimo. Each song was excellently delivered. Florence Brush gave fine support at the piano. Florian Lindberg, violinist, was the assisting artist. His able accompanist was Agnes Sanchez.

Charles Stone and Eric Harker have been chosen as director and assistant director, respectively, for the next production of the San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) which will be The Desert Song, to be given early in October. Rehearsals are in progress.

S. W.

Fokine Ballet at Capitol Theatre

The Fokine Ballet, which made several appearances at the Lewisohn Stadium this summer, are being featured at the Capitol Theatre, New York, during the week of September 14. The ballets which they offer include Rimsky-Korsakoff's Scheherazade and Schumann's Carnaval. The latter is presented for the first time in America by Fokine.

ADELAIDE AHRLING,

soprano, had an active August schedule. She gave a concert at Convention Hall, Asbury Park, N. J., on August 12; the previous evening, at the Berkeley-Carteret Hotel, Asbury Park, prior to the opening of the Charity Ball; 19 and 25, the Madison Hotel, and 26, the Columbia Hotel, both in Asbury Park. She was re-engaged for a concert at the Convention Hall there, September 23.

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Respighi's La Fiamma Has Local Première Under Composer's Baton—Pons and Schipa Fêted in Sonnambula and The Barber—Così Fan Tutte, Die Walküre, Bartered Bride Are Features of German Season Under Busch—Elman and Heifetz Hailed in Concerts

BUENOS AIRES.—The winter opera season has continued with much success. Il Barbiere di Siviglia, Rossini's popular masterwork, attracted enormous crowds which completely packed the Colon's vast auditorium, and there were interminable rows of standees. The cast was exceptionally good, including such artists as Lily Pons (Rosina), Tito Schipa (Almaviva), Victor Damiani (Figaro), Giacomo Vaghi (Don Basilio) and Salvatore Baccaloni (Dr. Bartolo).

Pons, in beautiful voice, achieved her biggest success in the current season. This is a rôle which admirably suits her. Visually she was a delightful Rosina, always charming in her action and facial expression. She was warmly acclaimed after her singing of Una voce poco fa, and the excerpts from Dinorah and Linda di Chamounix which she included in the lesson scene.

Schipa's Almaviva is a familiar figure at the Colon. He once more sang with gorgeous tone quality and acted with his accustomed taste and finesse. Mr. Damiani as Figaro displayed outstanding merits, singing with style and exhibiting opulent tones and easy phrasing. Mr. Baccaloni's humorous characterization of Doctor Bartolo was much enjoyed by the audience, and Mr. Vaghi performed the picturesque rôle of Don Basilio with his usual intelligence.

This work was presented with the beautiful stage settings that Guttero painted for the theatre a few years ago. Hector Panizza conducted, offering a vivid orchestral version of the score, and was much applauded after the popular *sinfonia*.

La Fiamma in Local Première

Respighi's La Fiamma was reviewed by the Musical Courier a few months ago when it was first performed at the Reale Opera in Rome. The première in Buenos Aires was an outstanding success. The rich melodic beauty of the score, its grandiosity and monumental effects, were much admired, and there were more than a dozen curtain calls after each act for the composer and singers.

Presented with the colorful decorations which Benois painted for the Italian première, conducted by the composer, and with the accomplished stage direction of Lothar Wallerstein, the current performance was an artistic achievement of the highest order.

Special mention must be made of the admirable impersonation of Claudia Muzio as Silvana, who with this rôle added another notable achievement to her large repertoire. She was beautifully gowned, looked regal, and with her lovely voice and dramatic talents gave a performance which held the audience spellbound.

Alice Mertens was an interesting figure as Eudoxia, singing with authority and vigor. Editha Fleischer was successful in her short part of Monica; Carlo Tagliabue was an effective Basilio, singing with sonorous voice and eloquent declamation. Pedro Mirassou gave a good account of himself as Donello, and Felipe Romito offered an impressive delineation of the Archbishop.

The chorus, which has a prominent part in this work, gave a superb account of itself under the direction of R. Terragnolo.

Respighi conducted his score with authority and musicianship and was responsible for much of the general excellence of the performance.

A few days later, Muzio made her farewell appearance, again in La Fiamma, before a sold-out house. At the end of the performance the auditorium gave her an ovation lasting nearly a half hour and would not let her go. Deeply moved Mme. Muzio addressed the audience in Spanish and promised to return very soon to Buenos Aires.

Così Fan Tutte Introduced to Argentine

A night of unforgettable memories for music-lovers was the local première of Mozart's lovely comic opera, Così Fan Tutte, which was performed under the baton of Fritz Busch. After 144 years, the work reached the Colon stage still full of life and beauty. It seems superfluous to discuss once more the wonderful score by the author of Nozze di Figaro and many other admirable operas. It is enough to say that the present version does honor to the Colon management, and that every detail was considered to make the performance a success. The stage was arranged to represent a theatre of past centuries, and a row of primitive candle footlights appeared over the orchestra, which had been considerably reduced for the performance. With the revolving stage, changes were made in a moment and the four pictures into which each act is divided were presented without any interruption. The scenery had been painted under the direction of Hector Basaldua, after *maquettes* by Teo Otto, and it was very warmly applauded.

Mme. Fleischer distinguished herself as Fiordiligi, singing with smoothness and impeccable taste. Nadia Kovaceva (Dorabella) was an attractive picture to the eye and sang with clarity and purity of tone. Her voice blended well with that of Mme. Fleischer in the lovely duets of the score.

Koloman von Pataky achieved a triumph with his artistic performance of Fernando. He projected beautiful tones with refined taste and musicality. After his singing of the melodious aria Una aura amorosa, he received a long ovation. Isabel Marengo was a vivacious Despina, singing with clear voice and adequate style. Mr. Damiani was highly convincing as Guglielmo and Mr. Baccaloni completed the cast, giving a festive delineation of Don Alfonso.

Carl Ebert's stage management presented artistic effects well adapted to the delicate beauty of Mozart's work. Fritz Busch, who was making his first appearance this season, offered a polished version of the score, particularly appealing in its style and tonal line.

La Sonnambula Restored With Pons

After a long absence, Bellini's tuneful La Sonnambula was restaged at the Colon in a gala performance offered in honor of the Equadorian President-elect, who was visiting Argentina.

Pons, who was heard for the first time in Buenos Aires in the rôle of Amina, scored a great success, her charming personality and lovely voice, always used with delicate art and finesse, were greeted with warm applause. Schipa as Elvino offered a superb performance, singing with glorious voice and finished vocalism. Mr. Vaghi offered a convincing portrayal of the Conte Rodolfo, and shared honors with Pons and Schipa.

The chorus gave an excellent performance under the training of Terragnolo. Mr. Panizza conducted with musicianship and keen understanding of the score.

Busch Leads German Concert

The initiation of the German series was preceded by a concert offered by the Colon Orchestra under the baton of Fritz Busch, with a program including Beethoven's Egmont overture and fifth symphony, Dances from Salome and Till Eulenspiegel (Strauss) and the final scene from Götterdämmerung (Wagner) with Mme. Ella von Nemethy as soloist.

Busch offered an admirable version of Egmont. Subsequently his reading of the symphony revealed wonderful understanding of the score. His interpretations always follow the composer's intent and conception and he never searches for easy success with alterations in tempi. Salome's Dances were a marvelous achievement in tone and color which delighted the audience. Till Eulenspiegel was read with brilliancy and admirable knowledge of the composition. Finally, the closing scene from the Twilight of the Gods was played in a version which brought out all the grandiosity and emotion of this monumental page. Mme. Nemethy's voice, rich in inflections, rose above the orchestra and read Brünnhilde's lines with dramatic expressiveness. The audience applauded enthusiastically.

Die Walküre at the Colon

The first work offered was Wagner's Die Walküre, which had a brilliant performance conducted with masterful hand by Fritz Busch. The cast, which included the names of several newcomers, listed Ella von Nemethy (Brünnhilde), Margaret Teschemacher (Sieglinde), Karin Branzell (Fricka), Gothelf Pistor (Siegmund), Walter Grossman (Wotan) and Alexander Kipnis (Hunding).

Mme. Teschemacher, who was making her first appearance in this city, was a delicate Sieglinde of beautiful voice, used with artistry. Her portrayal of the blonde maiden was highly convincing, and she immediately attracted the audience's attention with efficient singing and acting.

Mme. Nemethy's Brünnhilde was particularly appreciated in the passages in which emotion and tenderness are required. Her petition to Wotan in the third act was one of the high points of her performance and deeply impressed the audience.

The Fricka of Mme. Branzell was the outstanding figure of the cast. Her magnificent voice and arresting dramatic acting gave a fascinating portrayal of the commanding goddess.

Pistor was a magnificent Siegmund. He has exactly the powerful figure to perform heroic Wagnerian rôles. Vocally he displayed generous tones, singing with taste and musicianship. His best moments were the Love Duet in the first act, and the scene with Brünnhilde in the second.

Mr. Grossman gave an excellent delineation of the part of Wotan. His acting and singing rose to great heights in the farewell to Brünnhilde in the third act. Kipnis gave an impressive performance of the ungrateful rôle of Hunding, displaying once more his magnificent voice and histrionic talents.

The chorus of Walküren were Mmes. Fleischer, Lucy Ritter, Camila Kallab, Paula Weber, Mercedes Trilla, Julia Spott, Leonora Boerner and Branzell, who gave a superb account of themselves both vocally and histrionically. The stage direction of Mr. Ebert presented artistic groups of great beauty. The scenery was that of Max Hoffmüller belonging to the theatre, presented with lovely lighting effects, under the direction of M. Basaldua. Fritz Busch offered a magnificent version of the score, received with enormous applause by the audience, which recalled endlessly both conductor and singers.

Bartered Bride Marks Smetana Anniversary

In commemoration of the fiftieth anniversary of Smetana's death, The Bartered Bride was offered at the Colon on August 9. It had been a long time since this work was last heard in Buenos Aires, and the Colon management conceived the idea of giving this performance, which had all the characteristics of a novelty for a great part of the audience.

The cast included Editha Fleischer (Maria), Karin Branzell (Kathinka), Camila Kallab (Ines), Alexander Kipnis (Kezal), Willi Worle (John), Hans Fleischer (Wenzel), Helmuth Schwebbs (Kruschina), S. Ballarini (Micha), and Romero Migoya (Springer), under the baton of Fritz Busch.

Smetana's tuneful music was much appreciated. It is a lovely score, rich in colorful airs and peasant dances, admirable in life and color, several duets and ensembles, delightful in their simple melodic beauty.

Kipnis gave an outstanding performance of his part; his powerful voice projected Smetana's melodies in a wonderful manner. He extracted all the fun from his picturesque rôle and was much applauded by the audience. Mme. Fleischer sang her part with clear voice and musical instinct, Mmes. Branzell and Callab were highly convincing in their small rôles. The new tenor, Willi Worle, sang with taste and surety, and looked youthful. Hans Fleischer made the audience laugh joyously with his hilarious performance of Wenzel.

The ballet corps presented a charming series of dances under the direction of Boris Romanoff, with special success for Leticia de la Vega, Maria Ruanova, Dora del Grande, Lidia Martinolli, Blanca Zirmaya, Gema Castillo, Rosa del Grande, Angeles Ruanova, and Messrs. Michel Borovsky and Romanoff.

Busch offered a brilliant version of the popular overture. His reading of the entire score was rich in rhythm and color. The chorus did fine work under the direction of Terragnolo.

Respighi "Mystery" at the Cervantes

Maria Egiziaca, opera-oratorio, was presented under the baton of Ottorino Respighi, the composer, at the Cervantes Theatre. This work, which was first performed last year at the Colon, was once more much appreciated, and no doubt better understood in the smaller auditorium in which it was now offered. The cast included Hina Spani in the title rôle. Her portrayal was dramatically vital and she sang with full voice and musical instinct. Carlo Tagliabue, Alessio di Paolis, Maria Malberti and Ema Brizzio received the warm approbation of the large and distinguished audience. Chorus and orchestra coöperated efficiently to the general success of the performance, and the composer-conductor was enthusiastically applauded.

Elman and Heifetz Have Ovations

Mischa Elman was presented at the Colon in several concerts, displaying his uncommon musical talents and artistic sensibility. Elman always selected interesting programs of the highest musical value, which is not usual in many concert artists, who often choose unsubstantial excerpts, well adapted to exhibit their virtuosic abilities. His versions of scores by Handel, Beethoven, Lalo, Mozart, Bach, Brahms and Chopin were marvelous achievements in tone, color, style and musical understanding, and were received with long ovations.

Jascha Heifetz offered several concerts at the Cervantes before enormous audiences. This highly gifted artist scored an outstanding success, revealing wonderful qualities in technic, tone and brilliant interpretation of the works he selected, which included scores by Debussy, Vitale, Achron, Falla, Paganini, Lalo and Schubert. He was always warmly applauded and obliged to add many encores.

Wilhelm Kempff, pianist, gave concerts at the Odeon, achieving great success for his superb playing, fine tone and complete mastery of his instrument.

Schipa offered two concerts at the Colon, delighting his hearers once more with his beautiful voice and consummate art. His programs included several works which have become familiar to his admirers and he was obliged to add many encores. His singing of excerpts by Mozart, Falla, Handel, Panizza, Verdi, Schubert and also music of his own was much fêted.

Frieder Weismann conducts three weekly concerts which are offered by L R 4 Radio Station (Wico Standard Hour). The programs selected are always interesting and include works by Wagner, Beethoven and Strauss, finely read by the conductor, who formerly was a leader of the Philharmonic Orchestra in Berlin.

Moriz Rosenthal, who celebrated his sixtieth anniversary as pianist last year, was to make his local début on August 4 at the Cervantes.

La Argentina and Amelita Galli-Curci were to arrive for Argentinian appearances at about the same time. JORGE M. WHITE.

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at Barrington School, Great Barrington, Mass. This summer's enrollment, the largest in the history of these courses, included many teachers and pianists. The weekly recitals of Mr. Roeder's students were a feature of the music life of the region, where such groups as the South Mountain Quartet at Pittsfield and the Gordon String Quartet at Music Mountain are heard in concert series. Among the programs given by the Roeder pupils was that of July 14, when Sarah Hill, Florence Dubinsky, Ruth Kaufmann, Jean McFarlane, Sylvia Melnick and Katherine Braun were heard; July 21, when Miss Kaufman, Miss Dubinsky, Miss Hill, Miss Braun and Doris Frerichs presented a comprehensive list; and July 28, when Otto Schlaaff and Robert Riotte gave a recital of two-piano numbers. The programs take in a wide range of standard piano music. The two-pianists included a Burlesque by Helen Thomas, which is dedicated to them.

Music Drama on Subject of Hiawatha To Have New York Hearing This Season

Fidelity to Historic Background Sought in Setting of Minnehaha, Opera by Peter Joseph Engels

One of the most interesting events of the New York season will be the production of Peter Joseph Engels' opera, Minnehaha, a work whose story is based partly on Longfellow's poem Hiawatha and partly on a legend of the Dakota Indian tribe. In the libretto, Mr. Engels has inserted appropriate passages from the Longfellow saga, combining them with lines of his own in the same meter.

"As for the music of my opera," Mr. Engels said, "I did not adopt or interpolate traditional Indian themes. I conceived and wove together my own musical threads into a tonal tapestry which, I am assured by many eminent authorities, has the authentic American Indian color and texture. I have made faithful study of tribal music, its melodic and rhythmic structure and its harmonization, and it was not until I had mastered this knowledge that I ventured to write in this idiom. I am also highly gratified to have been praised in my characterization of Minnehaha, the most beautiful of the Dakota maidens and my heroine, by such men as W. Hodge, formerly curator of the Museum of the American Indian (Heye Foundation), New York; F. S. Dellenbaugh, writer of books on Indians; Captain Edwin W. Deming, noted artist, painter and sculptor of Indian subjects; Rudolf Cronau, American historian and painter, who in his younger years enjoyed the hospitality of the great Indian chief, Sitting Bull, and many others.

A Dramatic Indian Legend

"The plot of the story deals with the visit of Hiawatha, a brave of the Chippewa tribe, to the land of the Dakotas, to induce the latter to bring to an end the long wars between the two peoples. The Dakotas are won to his mission and accept him as a brother. Minnehaha, the fairest of their women, is selected to bring him the welcome drink. She and Hiawatha fall in love, but there is an obstacle to their union in the jealous Mahama, who has long wanted Minnehaha for himself. Mahama intrigues with a hostile neighboring tribe, and steals upon Hiawatha and the Dakotas, overpowers them and is about to kill his rival when a lightning flash ends his life. After thanking the Great Spirit for his protection, Minnehaha and Hiawatha leave in a garlanded canoe for his homeland, with the good wishes and farewell of the Dakotas.

"Although the production will be the first complete presentation of my work," Mr. Engels went on, "excerpts were given in New York last June at the Broadway Theatre, before an invited audience. In the rôle of Mahama was Chief Yowlache, baritone, who has appeared with the Philadelphia Grand Opera Company and other organizations.

"It has been my principle always—not only in Minnehaha, but in all my other compositions, to maintain with absolute fidelity the historical background of the stories. I am sure that everything in my score, as well as in the costuming, scenery and stage action which I plan, is strictly authentic. And I think I may say that here is a work American in narrative, setting and music, and, as such, I submit it to the American public."

Composed Other Works

Mr. Engels has written other operas and librettos. Among them are King Solomon, described as "a musical spectacle in one introductory scene and three acts," and the Disappearance of The Rhinegold, an all-musical spectacle in three acts and an introductory scene.

"The presentation of the third act of King Solomon in concert form took place in the new Madison Square Garden, New York, in 1926," Mr. Engels remarked. "I directed personally, and the orchestra was the New York Philharmonic, augmented to 120. Many notable people endorse this work, including Willem Mengelberg, Ernest Knoch, Dr. Otto Kinkeldey, Pietro Yon, Dr. Joshua Block, librarian of the Jewish section of the New York library, and prominent Rabbis. The Disappearance of The Rhinegold is a variation of the German tradition of the mysterious metal guarded by the Daughters of the Rhine. It abounds in ancient castles, knights and ladies, and has for hero a page who aspires to the hand of a Count's daughter, and wins her and his spurs of knighthood by his valor and the aid of the Rhinegold. There is opportunity for much spectacular scenic effect, as well as music which I believe interprets fitly the stirring events of the libretto."

Mr. Engels is a native of Cologne, Germany. He studied music at the conservatory there, including composition, piano and violin. He sang in the choir of the Cologne Cathedral from his eighth to his thirteenth years. When he was seventeen he was conductor of several large singing societies. Among the early associates of Mr. Engels were Engelbert Humperdinck, Johannes Brahms, Ferdinand Hiller, Gustav Jensen, Samuel De Lange, Isidor Seiss and George Jaffa. At twenty-two he came to the United States. His career in this country includes experience as conductor and teacher as well as composer. M. L. S.

Grace Leadenham *Composer of Songs* **AUSTIN** Concert, Radio Artists and Prominent Choral Clubs Use Her Numbers with Marked Success
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Grace Moore Achieves Triumph in New Musical Film

Grace Moore, Metropolitan Opera soprano, concert artist *par excellence*, has triumphed again. Her new screen musical play, One Night of Love, written by Dorothy Speare and Charles Beahan, which had its première in New York at Radio City Music Hall on September 6, gives the charming blonde singer every opportunity to sing and act her way into the inner circle of motion picture celebrities. And Miss Moore has grasped these opportunities with finesse of voice and carriage. She sings a theme song in English, an Italian folk song and arias from Traviata, Carmen and Butterfly with such tonal eloquence as to arouse spontaneous applause from her audiences. Particularly stirring are scenes in which Miss Moore is depicted as a struggling young student in an Italian music colony of Milan, interrupting the cacophonic practicing of her surrounding colleagues as she rushes to a high balcony and sings to the world at large. The practicing of violinists, cellists, flutists, clarinetists, stops. From the street, from every window they listen as she sings and then take up the accompaniment of the Traviata aria. From the standpoint of theatrical effectiveness and originality of treatment these scenes deserve the highest praise for Victor Schertzinger, the director of the film.

The story of the picture is that of the rise of an American prima donna. It is not in any way different to other tales of the same ilk. The young girl student is discovered by an eminent teacher singing in an obscure café and by rigorous training, into which love finally comes, attains the Metropolitan Opera. Because of Miss Moore's ability, the polished characterization of Tullio Carminati as Monteverdi, and the perfect casting of Lyle Talbot, Mona Barrie, Jesse Ralph, Luis Alberin, Andres De Segurola, Rosemary Glosz and Nydia Westman in their respective rôles, this picture is very successful and is sure to be popular with the movie audiences of the nation. It may even awake interest in opera among those people who have never attended operatic performances.

The stage show which Leon Leonidoff conceived for the week of September 6, at the Music Hall, was delightful. In particular the ballet interpreting the song Two Cigarettes in the Dark by Erwin Strauss nad a pictorial effectiveness that reached high art. The use of white costumes against a red background with lighting which produced the effect of feathery smoke rising from many cigarettes lazily burning was a triumph of stage production. The contrast of these same costumes under different lighting and handled by the dancers in a manner that made them whirling dervishes showed what the virile imagination of a skillful stage director can achieve.

H. J.

Artists with Betty Tillotson

Betty Tillotson announces that she has taken the following artists under her management for the season 1934-35: Anita Arnoff, German pianist, studied in Heidelberg and Vienna with Otto Voss and Czarniawsky. She made her first appearance with the symphony orchestra in Wiesbaden and has played with many orchestras in Europe and the United States.

Florence Burnham, lyric soprano of Providence, R. I., made her first appearance in New York City in Gilbert and Sullivan's Pinafore. Claire Cornell, soprano, comes from San Francisco where she won the National Federation of Music Club's contest and sang on programs with Mme. Ernestine Schumann-Heink.

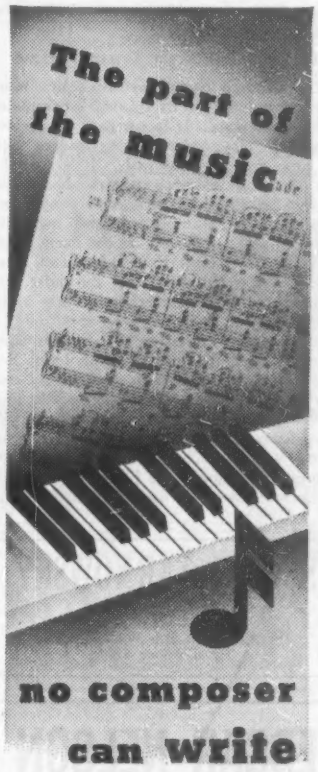
Jascha Pavlowski, Russian baritone, was discovered by Rosa Raisa and has appeared in opera, singing recently at the Hippodrome and with the Associated Artists. Wolf Chester, young American baritone from the Freemantle Studios, has signed with Miss Tillotson. It is expected that he will continue to sing on the radio as the Vagabond Singer. Lucilla Bach, soprano, is also listed.

As specialties, Miss Tillotson has Mrs. Edson Doolittle, art lecturer, known for her art pilgrimages and her lectures. Mabel Taliaferro, actress, will continue to appear in various cities in Lights and High Lights, an interesting program for women's clubs.

One of the high spots on Miss Tillotson's list this year is Meta Birnbach, English dramatic soprano. Miss Birnbach is the wife of the assistant of the Musician's Federation. She is a pupil of Esther Osborn, former prima donna of the Royal Opera in Stockholm and later voice teacher in Minneapolis. Miss Birnbach has sung over the radio and also appeared in oratorio and opera in many of the Middle West cities. She has been soloist with the Minneapolis Symphony Orchestra.

Greek Evans and Henriette Wakefield continue with Miss Tillotson.

Szigeti Here in November

Joseph Szigeti opens his fall season in Queen's Hall, London, on September 25, followed by an appearance at the Leeds Festival, a London recital, and orchestral appearances in Paris, Amsterdam and the Hague. The Dutch concerts are with the Concertgebouw Orchestra. He returns to America the middle of November, starting his tour here with a series of recitals in Canada, including Acadia University in Wolfville, N. S., Montreal and Toronto. Back in Europe once more he plays again in Paris and London, as well as in Liverpool, Marseilles, The Hague, Utrecht, Rotterdam, Amsterdam, Stockholm, Copenhagen, Oslo, Budapest, Bucharest, Sofia, Cairo, Alexandria, Beyrouth, four concerts in Palestine, and finally an April tour of Italy.

A composer cannot write color into his music. There are no musical symbols for purely emotional values . . . and Chopin's Ballades, on paper, are but a succession of notes. Color can be given only by the performer . . . and by the instrument he uses.

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Orchestral Music Featured in Programs at the Chicago Fair

Detroit Players Hailed Under Gabrilowitsch and Kolar—Chicago Symphony Orchestra Led by Harty, DeLamarter, Krueger, Hadley, Bojanowski and Weber—John Charles Thomas Heard in Chicagoland Festival—Many Resident Artists Appear

CHICAGO.—Music has been the principal feature of the 1934 World's Fair. This statement bears no contradiction and shows conclusively that good music will attract throngs. Due to the generosity of Henry Ford and Swift & Company, daily concerts were given by the Detroit Symphony Orchestra at the Ford Shell and by the Chicago Symphony Orchestra at Swift Bridge.

The Detroit Symphony Orchestra performed superbly under the leadership of Victor Kolar, presenting nearly all the numbers in the symphonic literature. Late in August Mr. Kolar relinquished his baton for three concerts to his chief, Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, who led his men in programs that were attended by huge audiences. It is said that at one of these concerts the audience stood up as a man to pay tribute and admiration to the conductor. The signal honor was richly deserved, as Mr. Gabrilowitsch made a big success at the Fair.

CHICAGO SYMPHONY SUMMER SERIES

The Chicago Symphony Orchestra must be congratulated for its splendid work under trying conditions. It is not easy for an orchestra to play under various leaders with but little time for rehearsals. It is remarkable that the guest conductors chosen did as well as they did even with so fine an instrument, but, after all, orchestral men who have for years been used to the demands of their own directors, Frederick Stock and Eric DeLamarter, could feel the pulse and demands of the newcomers so quickly as to give of their very best.

It was most interesting to hear this body of men under the leadership of Jerzy Bojanowski, eminent Polish conductor, formerly with the Warsaw Symphony. Mr. Bojanowski proved as fine a conductor as we have seen here in a long time. His programs were well built and included many selections unknown to Chicagoans—works which brought to the fore names of several Polish composers. We recall with pleasure the performance of the orchestra under Karl Krueger, distinguished conductor of the Kansas City (Mo.) Philharmonic Orchestra, who brought to the Fair many members of our so-called high society. His success was incontestable and richly deserved. Then, too, we were happy to listen to the Chicago Symphony under Henry Weber, who proved himself to be as fine a symphonic conductor as he is operatic director. Henry Hadley, noted composer and director of the New York Philharmonic Symphony, in a special series in the Berkshires recently, joined the array of conductors who have added to the brilliant summer season of concerts at the Swift Bridge of Service. His programs were most interesting, as not only did he conduct several classical symphonies with his wonted authority and enthusiasm but he also presented several of his own works, some of which were unknown here.

Late in August we heard concerts under Sir Hamilton Harty. If the enthusiasm of the audiences can be taken as criterion, Sir Hamilton's engagement was a master stroke on the part of the management. Harty's appearance was one of the outstanding musical events of this year's Fair.

Throughout the series of concerts, the orchestra was weekly directed by Mr. DeLamarter, who was the general major-domo at Swift Bridge. Practice makes perfect. Mr. DeLamarter's many appearances were among the highlights of A Century of Progress. The men not only know his demands better than those of the guest conductors, but all in all Mr. DeLamarter stood his ground with some of his better known associates. He directed with an unsuspected *élan* and *savoir faire*. He too was fêted buoyantly, and when the history of this season is written one will long remember the name of Eric DeLamarter, as he was no doubt one of the prime factors in convincing Swift & Company of the advisability of engaging the Chicago Symphony Orchestra for a long stay at the Fair.

We also took advantage of the radio to hear several of the Chicago Orchestra's programs which were broadcast from WGN, the Chicago Tribune station. Over the Columbia chain we heard the Detroit Symphony, the programs of which were as much enjoyed at home as at the Fair grounds.

ILLINOIS HOST HOUSE

Though the Chicago and the Detroit Symphony Orchestras played the lion's share of music during this year's Fair, they did not take all the honors away from many local artists, who appeared in concert and recital at the Illinois Host House, where excellent music was given. All those concerts were free and well deserve the thanks of the musical fraternity.

MAUDE KEY SHELTON WITH EPIC OF A NATION

Maude Key Shelton, soprano, made a distinct hit in the Jewish pageant, Epic of a Nation, presented before an audience of over 50,000 people at Soldiers' Field. Miss Shelton, who is a descendant of Frances Scott Key, author of The Star Spangled Banner, was received with marked enthusiasm after her singing of that number. She was the only soloist in a cast of 5,000.

LOUISE ST. JOHN WESTERVELT RETURNS

Having finished the summer term work at Columbia School of Music and the National College of Education, Louise St. John Westervelt spent a brief vacation in Wisconsin and returned to her studio this month for the beginning of the fall term.

Two pupils from Miss Westervelt's class who are active are Jeuel Prosser, contralto, and Verna Kumle, soprano. Miss Prosser sang on July 17 in the Illinois Host House at A Century of Progress and gave a complete recital on August 2 at the National College of Education. Besides appearing regularly as soloist at a German Methodist church in Chicago, Miss Kumle was heard twice on June 13—in the early afternoon at a private reception in Wilmette and later at a public reception in the National College of Education, Evanston; at the big German Methodist joint camp meeting at South Holland, Ill., on July 15; at the Ravenswood Baptist Church on July 22, and at Luther Memorial Church on July 27.

SIGMA ALPHA IOTA

Another organization that deserves praise for what it did for music during the World's Fair is Sigma Alpha Iota, a national music sorority for women. Throughout the Fair, programs were sponsored by that sorority. On August 8 in the Hall of Religion, Mildred Fleet, contralto, and Marian Bay, violinist, appeared, accompanied by Ella Smith and Mildred Waugh. At the Illinois Host House on August 12, Erma Rose Wilson, contralto, accompanied by Christine LaLance Johnson and the Omega trio—Lou Byram, violin; Marie Evers, cello; Lois Magoffin, piano—were the artists. On the 19th, in the Hall of Religion, Virginia Knapp, soprano, and Lucy Phillips, violinist, were heard with Nina Shumway Knapp as accompanist.

The second Sigma Alpha Iota program was given on August 21 at the Illinois Host House. The members appearing were Eunice Trott, soprano, Louella de Windt, contralto, Almada Biery Jones, violinist, Anne Slack, cellist, and Mildred Waugh, pianist, with Lila Barnes and Cordelia Schellinger accompanying. Songs by Sigma Alpha Iota composers were featured.

JOHN DWIGHT SAMPLE STUDIO NOTES

As in former years, the summer found at the John Dwight Sample studios a number of out-of-town pupils availing themselves of the opportunity of intensive study. Among these were: Elizabeth Walsh, soprano and teacher, of Tyler, Tex.; Ruth Rowland Bryan, head of the department of music at State Teachers' College, Chicago, Cal. Allan Schirmer, Southwestern College, Winfield, Kans.; K. D. Jarman, Kansas City, Mo.; Virginia Richards, Louisville, Ky.; Paul Riley, head of music department, Texas College of Arts and Industries, Kingsville, Tex.

Recent activities of some Sample students include the following appearances: Myrtle Boyles, soprano, Hall of Religion, Century of Progress; Raymond Hentschel, Old Heidelberg Octet; Diane Quellair, Hollywood at the Fair and Streets of Paris; John Murray, tenor, Streets of Paris; John Macdonald, bass-baritone, Protestant Women's Service Club summer tea at the Edgewater Beach Hotel.

LUCINDA MUNROE APPEARS

Lucinda Munroe, soprano, was soloist on Mexico Day in the Mexican Village at the Century of Progress. Miss Munroe's recent tour to the Pacific Coast was such a success that she is being rebooked, this time including an appearance with the Portland (Ore.) Symphony Orchestra, Willem Van Hoogstraten conducting, on January 21. She will also be soloist with the Tri-City Symphony this season.

Her manager, Jessie B. Hall, has under contract the Spanish dance team Don Carlos and Dolorez, who have been appearing for two years in Cincinnati.

GEORGIA KOBER IN CONCERT

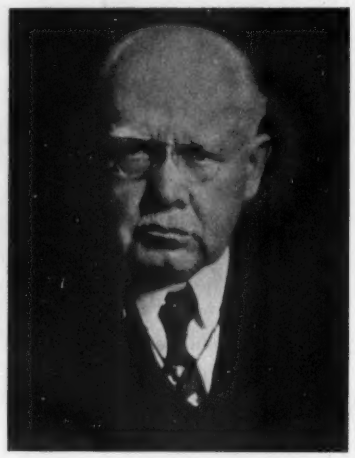
At a recent concert given by the Sherwood Orchestra under P. Marinus Paulsen, the soloist was Georgia Kober, American pianist and president of the Sherwood School. Miss Kober was heard in Paulsen's Fantasie for piano and orchestra, in which she won artistic success.

CHICAGOLAND FESTIVAL DRAWS HUGE CROWD

Over 100,000 people came to Soldiers' Field on August 18 for the Chicagoland Music Festival sponsored by the Chicago Tribune. Symphony orchestras, bands, choral societies, dancers and soloists were fêted tumultuously by the enormous gathering. The principal soloists were John Charles Thomas, who was acclaimed after each of his solos, and Al Jolson. As a former employee of the Chicago Tribune, it has been our pleasure always to witness any performance given under the auspices of that paper, and we are happy that the Chicagoland Festival has become one of the biggest and most interesting events in America during the summer.

Gunn at Chicago Conservatory

CHICAGO.—Glenn Dillard Gunn has been elected artistic director of the Chicago Conservatory, of which Edgar Nelson is president and Loro Gooch, treasurer and manager.



GLENN DILLARD GUNN

Mr. Gunn is an outstanding musical figure in this city. He is known not only as an instructor, pianist and conductor but also as a leading music critic. In the latter capacity he has served for many years on the Inter Ocean, Chicago Tribune and, of recent years, the Herald-Examiner. Mr. Gunn has been the friend of American musicians and is fighting their battle today, as he did years ago when he returned from Leipsic, where he completed his musical education. D.

MUSIC WEEK AT THE FAIR

We could devote much space relating the many concerts and recitals that took place in August at the World's Fair. During the week of August 19 so many concerts were given that we probably lost track of some, yet all those attended were of great import. As already stated, music this year has been the main feature at A Century of Progress. Without it the Fair would have been a sad failure. After the Fair closes one will remember delightful days spent at the Swift Bridge, the Ford shell and the Illinois Host House. On September 1, at the last-named hall, another Sigma Alpha Iota program was offered by Louella de Windt, contralto, Mary Virginia Wallace, pianist, and Cordelia Shellinger Pardee, accompanist.

EDOARDO SACERDOTE ANNOUNCES SCHOLARSHIP TRYOUTS

The tryouts for the Melba scholarship and the opera scholarships offered by Edoardo Sacerdote took place on September 8 in the Sacerdote studio. The former entitles the winner to a full year's tuition, two lessons per week and the opera classes. The winners of the opera scholarships, one each for soprano, tenor and bass, are to receive full tuition for the entire year, twice a week, beginning September 10. Students of other teachers were accepted for tryouts, as with singers from other studios, Mr. Sacerdote will work only from an interpretative standpoint.

SACERDOTE STUDIO NEWS

Rowena Scott and Martha Blacker are members of the Gilbert and Sullivan Light Opera Company, now playing at the Studebaker Theatre. Bertha Waldman, mezzo-soprano, has been engaged by Mr. Dunham as alto for the quartet at Temple K.A.M. Barbara Darlys, of the Chicago Opera Company, appeared as guest artist with the Chicago Symphony Orchestra, under Eric DeLamarter's direction, at Swift Bridge on August 19, being the only soloist as yet presented outside of the members of the orchestra. Maestro Sacerdote was a judge of the choral contest at the Chicagoland Festival and was also on the jury of a competition sponsored by the Woman's Auxiliary of the American Legion in Gary, Ind., August 26.

The studios opened on September 4 for private teaching and on September 10 for classes. A feature of the activities will be a series of monthly Sunday afternoon recitals by advanced and professional students, on dates to be announced shortly, and also monthly recitals by all pupils.

HANNA BUTLER STUDENTS AT FAIR

During Music Week at the Fair, in one of the programs arranged by the Illinois Fed-

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eration of Music Clubs, Norma Gregg, composer and mezzo-soprano, and Terrance Rasmussen, baritone, both pupils of Hanna Butler, appeared at the Illinois Host House. The program opened with the duet Calm as the Night. Then Mr. Rasmussen delivered a group by Handel, Robert Franz and Geoffrey O'Hara, in which he disclosed a beautiful voice, well placed and used with that style and artistry so often noticed in the Butler artist-students. Miss Gregg was heard in numbers by Saint-Saëns, Alice Scott and Weatherley. Due to other duties we could not hear Mr. Rasmussen's second group, nor Miss Gregg's own songs.

BERTHA OTT NOTES

Eleanor Steele, soprano, and Hall Clovis, tenor, duet recitalists, opened their second European concert tour on August 25 at Salzburg, Austria. Miss Steele and Mr. Clovis will be heard this fall in an interesting program at the Studebaker Theatre, under the direction of Bertha Ott.

O. E. ROBINSON WITH CHICAGO CONSERVATORY

On August 3, O. E. Robinson, who has served as director of the Public School Music at the American Conservatory for thirty years, resigned from his office at the American Conservatory and began his teaching at the Chicago Conservatory, August 6, by opening a new summer term in Public School Music.

Other teachers who will assist in the department of Public School Music are Dorothy Desmond, graduate of Oberlin Conservatory, assistant director; Mary D. Murphy, for twelve years director of music in the elementary schools of Whiting, Ind.; Vonnie Sanders, teacher of music in the elementary schools of La Grange, Ill.; Emily M. Robinson, teacher of Eurythmics and Folk Dancing; Lillian Darby, formerly supervisor of music at Klamath Falls, Ore., and Valparaiso, Ind.; Guy Hartle, director of band and orchestra at Morgan Park High School, Chicago; James Sylvester, graduate of Pietro Amaello Instrumental School of Naples, Italy, and Band Commander of the entire division of the 149th Field Artillery, Rainbow Division, during the World War.

HARTY HAS PARTING OVATION WITH CHICAGO SYMPHONY

Among the best symphony concerts heard this summer at the Fair were those conducted by Sir Hamilton Harty. The distinguished Irish-English conductor, in several concerts at Swift Bridge, was fêted by capacity audiences. At his final concert the orchestra itself paid tribute to the leader by giving him a fanfare, an honor not paid to any conductor so far during the stay of the Chicago Symphony Orchestra at the Fair.

BENEDICT FITZGERALD HERE

Among the visitors at this office during the month of August, was Benedict Fitzgerald, who directed the Irish Pageant at Soldier's Field on August 28 and 29. Mr. Fitzgerald, known as an authority on Irish music did himself proud as the performances under his leadership were nigh perfect.

DE PAUL UNIVERSITY SYMPHONY ORCHESTRA

Dean Arthur Becker's prophecy of last fall about the De Paul Symphony Orchestra was no ordinary seasonal prognostication. Dr. Wesley La Violette was engaged as conductor of the symphony, and a crowded year of innovations and successes was added to the orchestra's long record of faithful service as an integral factor in the general cultural scheme of the University. Under its new leadership, the organization suddenly rose to new prominence in the musical life of Chicago. There was change all along the line—new orchestra personnel, new program building, new soloists, new audiences, new artistic policies, new business management. Every concert showed an enriched repertoire. Strictly new American music was performed in pursuance of De Paul's plan for the encouragement of the native composer. Artists unconnected with the university appeared as soloists. Unprecedented levels of high artistic achievement were reached by the players under Dr. La Violette's baton. The season came to a splendid close on June 11, with a concert at the Century of Progress Exposition, Rose Goldberg and Richard Wickum, pianists, and Ray Olech, baritone, appearing as soloists.

ROSALIND KAPLAN RETURNS TO CHICAGO

After five years' study and giving concerts in Europe, Rosalind Kaplan, artist student of Maurice Rosenfeld, has returned to Chicago. On August 30, Miss Kaplan gave an impromptu recital for a few friends, which was greatly enjoyed by all present. She played numbers by Bach, Debussy, Liszt and Stravinsky, letting us hear for the first time in Chicago, the fourth etude by the latter composer, a little gem among modern compositions. Miss Kaplan is a fine interpreter, her technic is sound and she can now be looked upon as a full-fledged professional. This coming season Rosalind Kaplan will make a transcontinental tour.

FREDERICK STOCK BACK HOME

Looking the picture of health, Frederick Stock has returned from his annual trip to Europe and will conduct the last ten concerts of the Chicago Symphony Orchestra at Swift Bridge in A Century of Progress Exposition.

DAUGHTER BORN TO MR. AND MRS. HARRY LANE

Mr. and Mrs. Harry J. Lane announce the birth on August 24 of a daughter, Julia Anne. Mr. Lane has been connected for many years with the Chicago Symphony Orchestra. RENÉ DEVRIES.

Louis Gruenberg Engaged by Chicago Musical College

CHICAGO.—Louis Gruenberg, one of the best known living composers, and author of a number of successful operas, became a member of the Chicago Musical College faculty on September 10. Mr. Gruenberg heads the composition department and will remain at the college indefinitely.

LOUIS GRUENBERG

A native American, Mr. Gruenberg's most successful opera is The Emperor Jones, produced in 1933 by the Metropolitan Opera. His musical writings have won many prizes in almost every civilized country in the world. His Hill of Dreams was awarded the New York Symphony prize; his Enchanted Isle received the Columbia University prize and his first symphony merited the coveted Victor prize.

In Germany Mr. Gruenberg, when but a young man, made his début as a concert pianist with the Philharmonic Orchestra of Berlin. Then followed appearances in Austria, Norway, Sweden, Russia and finally in New York. Music-lovers throughout the world know Mr. Gruenberg's two works, Jack and the Beanstalk and The Dumb Wife. His most recent opera is Helena's Husband.

In addition to being a composer of repute, Mr. Gruenberg has established an enviable record as a teacher.

Oliver Ditson Fellowships Offered

CHICAGO.—Rudolph Ganz, president of the Chicago Musical College, has announced that the income from the $100,000 Oliver Ditson Scholarship Fund, donated to the college by the late music publisher, is available for the awarding of several fellowships for the school year 1934-35.

Contests for fellowships in piano, voice, violin and composition took place on September 9 at the school. These fellowships include tuition for both major and minor subjects. There were special requirements for the participants in the competitions and the fellowships will be given only to exceptionally gifted young pianists, singers, violinists and composers. C.

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Institute of Musical Art Enters Thirtieth Year

The Institute of Musical Art of the Juilliard School of Music, New York, enters its thirtieth year this fall. The institute was established by Frank Damrosch in 1905 with the support of James Loeb. Its purpose was to provide courses of study which would embrace the subjects necessary to a well-rounded musical education. During the school year 1926-27 the institute merged with the Juilliard School of Music established under the Juilliard Foundation.

The institute offers training which leads to certificates and diplomas in piano, violin, singing, cello, organ, harp, wind instruments and tympani. For a post-graduate diploma all candidates must qualify in general and educational psychology, materials and methods, practice teaching and observation, and knowledge of theory. In addition, candidates for the teachers' diploma must satisfy specific departmental requirements.

A number of prizes and scholarships are available, including the Morris Loeb Memorial Fund prize, which goes to a graduate of the post-graduate course; the Coolidge Chamber Music Prize, awarded once every two years to the post-graduate student presenting the best chamber composition; the Alice Breen Memorial Prize, to a graduate of the singing department; the Faculty Scholarship, awarded annually to a graduate from the regular courses; the Margaret McGill Scholarship, established by the Alumni Association to supply a free scholarship in singing; orchestra scholarships; and scholarships for newly-entering pupils; also a number of free scholarships at the disposal of the school.

The school has an extensive reference library; makes available a circulating library; offers a three-manual pipe-organ in the Recital Hall and smaller pipe-organs, as well as orchestra instruments for practice; lectures and recitals are given by members of the faculty, the alumni and visiting artists, and student recitals take place weekly; many of the recitals, concerts, operatic performances of the Graduate School, and a series of ten lectures by John Erskine may be attended by the students of the institute. Student activities also include the senior orchestra, made up of advanced pupils of the string and wind instruments; the junior orchestra for less advanced players; and the choral class.

On the faculty council of the Institute of Musical Art are George A. Wedge, chairman; Georges Barrère, Gaston M. Dethier, Carl Friedberg, Sascha Jacobsen, Ella Earl Toedt, Willem Willeke, and Percy Goetschius, Emeritus. The piano department comprises Lois Adler, Helena Augustin, Mabel Phipps Bergolio, George F. Boyle, Mary A. Cooledge, Gaston M. Dethier, Lonny Epstein, Edna Fearn, Carl Friedberg, James Friskin, Etta Colin Garcia, Elizabeth F. Harris, Ignace Hilsberg, Alton Jones, Harold Lewis, Frances Mann, Gladys Mayo, Annabel Farrington McKellar, Henriette Michelson, Harold Morris, Arthur Newstead, Mary L. Quin, Nelly Reuschel, Carl M. Roeder, Mary Louise Sims and Gordon Stanley.

Voice culture and repertoire: Lucia Dunham, Paul Reimers, Lillie Sang-Collins, Belle Julie Soudant, Ruth Harris Stewart, Ella Earl Toedt and Madeleine Walther. Organ: Lilian Carpenter and Gaston M. Dethier. Violin: Harold Berkley, Louis J. Bostelmann, Edouard Dethier, Vera Fonaroff, Samuel Gardner, Conrad C. Held, Sascha Jacobsen, Karl Kraeuter, William Kroll, Ronald Murat and Constance Seeger. Cello: Evsei Beloussoff, Charles C. Krane and Willem Willeke.

Orchestra practice: Louis J. Bostelmann and Willem Willeke. Harp, Marie Miller. Orchestra department: Georges Barrère, flute; Ernest Clarke, trombone; Fred Geib, tuba; Simon Kovar and Louis Letellier, bassoon; Arthur Lora, flute; Pierre Mathieu, oboe; Edward Montray, tympani; Herman Reinshagen, double bass; Lorenzo Sansone, French horn; Max Schlossberg, trumpet; Jan A. Williams, clarinet.

Theory, composition, ear training and keyboard harmony: George A. Wedge, head of the department; Howard Brockway, Francis Burkley, Dorothy Crowthers, Ada Fisher, Louise Pott Havens, Howard A. Murphy, A. Madeley Richardson, Beatrice Haines-Schneider, Belle Julie Soudant, Ruth Van Doren, Bernard Wagenaar and Helen W. Whiley.

Ensemble: Louis Bostelmann, Francis Burkley, Samuel Gardner, Conrad Held, Sascha Jacobsen, Alton Jones; Choral practice: Margarete Dessoff; Dalcroze Eurhythmics, Nelly Reuschel; languages and diction: Marguerite Merlin Albro, Lucia Dunham, Bertha Firgau, Marie Fluegel, Diana Toledo. Lectures: George H. Gartlan, H. Becket Gibbs, William J. Henderson. Department of public school music: George H. Gartlan, head of the department; Effie Bendann, Helen Farrère, George E. Hubbard, Howard D. Langford, Edna H. Lane, Grace Helen Nash, Adolf Schmid, Edwin J. Stringham, Bernard U. Taylor and others. For Teachers' College: Robert Elwyn, singing, and Abby Day Starkey, piano.

Union Theological Seminary

Clarence Dickinson will return to New York for the opening of the School of Sacred Music of Union Theological Seminary on September 26, after a summer spent at his country home, at Cornwall-on-Hudson, N. Y. His summer's work there has included an Easter cantata, Christ Our Redeemer, founded on ancient Easter carols; the editing of an Easter motet, Mary Magdalen at the Sepulchre, by Heinrich Schuetz; and Glory to God in the Highest, by Bach, which are now in press.

Several members of the class graduated from the School of Sacred Music in May have, during the recent vacation, received appointments. Henry Whipple goes to the First Congregational Church, New Britain, Conn.; Kenneth Holt to the Central Church, Honolulu; Russell Evans to Grace Episcopal Church, White Plains, N. Y. Gladys Grindeland has been appointed to the music faculty of Northfield, Mass., where she joins forces with another graduate of the school, Melvin Gallagher; Patricia Mahon goes to the faculty of Berea College, Berea, Ky. She also will be associated with another graduate, Gertrude Cheney.

New York College of Music

The fifty-sixth year of the New York College of Music is announced and its booklet discloses some notable innovations in the way of new courses and additional faculty members. Grace Spofford, formerly of the Curtis Institute and Peabody Conservatory, is associate director, with Carl Hein, director. Wilhelm von Wymetal, Jr., assisted by Edwina Eustis, is to conduct a course in operatic acting and stage deportment. Harold Vincent Milligan heads the church music and organ department; Grace Spofford, a layman's music course. Aurelio Giorni and Nadia Reisenberg are distinguished additions to the chamber music and piano branches. Ethel Cave-Cole offers an accompanying course; Lydia Behrendt-Hoffmann, interpretation of contemporary piano music; Oscar Thompson, music criticism; Dorothy Lawton, music librarianship; Franklin Dunham, radio in relation to music; Vida Ravencroft Sutton, fundamentals in speech training; George P. Ludlaw, radio continuity writing; Sandor Harmati, orchestral conducting and score reading; Duane and Martha Ramsey, music in community life, and Grace Helen Nash, a methods course in group piano playing.

Cleveland Institute of Music

CLEVELAND.—The Cleveland Institute of Music, under the direction of Beryl Rubinstein, begins its fourteenth season, September 17. The calendar for 1934-1935 offers an extensive list of recitals and lectures. Nevada Van der Veer, newly appointed head of the voice department, will be heard in the opening concert of the season, October 3. Josef Fuchs, head of the department of violin and concertmaster of the Cleveland Orchestra, will give a violin recital, November 14.

The Comparative Arts Course will be devoted to modern music, literature and art. Beryl Rubinstein, besides giving a solo concert October 24 and a two-piano recital with Arthur Loesser April 24, is scheduled to lecture on Claude Debussy and Ernest Bloch. He is also to appear April 10 with the Cleveland Trio of which Josef Fuchs is first violin and Victor de Gomez, cello. Arthur Loesser, head of the department of ensemble, will be heard in recital February 13 and also speak on D'Indy, Chausson, Mahler, Strauss and Schoenberg. Arthur Shepherd, American composer and professor of music at Western Reserve University, is to deliver two lecture recitals on American composers. Herbert Elwell, head of the department of composition, and music critic of the Plain Dealer, lectures on Stravinsky and the Diaghileff Ballet. Modern literature will be discussed by Joseph Remenyi and William Henry Taeusch of Cleveland College and Flora Stone, Mather College, and lectures on Modern Art and Architecture are to be given by Margaret Fairbanks and Lowell Lee of The Cleveland Museum of Art. Denoe Leedy, of the piano faculty, in addition to appearing in piano recital on November 28, will be heard in several Comparative Arts lectures, as will Victor de Gomez, head of the department of cello, and Carlton Cooley, viola, who appear in recital January 23 and March 6. Eleanor Frampton, of the department of modern dance, is to discuss Modern Trends in the Art of the Dance. Emanuel Rosenberg, of the voice department, appears in recital January 9 and will also be heard as soloist with the Fenn College Glee Club at Severance Hall in December.

Wilhelm von Wymetal, stage director of the Metropolitan Opera, who has been engaged as dramatic coach of the opera department for 1934-1935, will conduct classes in operatic acting, beginning October 1. Artur Rodzinski, conductor of the Cleveland Orchestra, heads the orchestra department for the coming season. Ward Lewis, head of the department of ear training and sightsinging and director of the Madrigal Chorus, offers a special course in Music Appreciation for the Layman.

Annual free competitive scholarship examinations were held September 13, 14 and through today. Thirty-two scholarships were contested, including all departments, both elementary and conservatory.

Peabody Conservatory of Music

BALTIMORE, MD.—Eight free scholarships providing three years of music study are being offered by the Peabody Conservatory of Music for the coming year. These scholarships will be available in all major branches and include such supplementary subjects as are deemed necessary. The awards are made primarily upon the basis of talent rather than previous training, as decided by competitive examinations of all contestants before the departmental faculties of the conservatory. These examinations will be held on September 27 and 28 at the Conservatory. All applications should be filed on special forms obtained from the Conservatory and returned by September 25.

The scholarships to be awarded are: one each in voice, piano, organ, violin, viola,

AMELIA BRADDOCK,

soprano, is in Italy, where she is combining a business and pleasure trip with fulfilling several concert engagements. Miss Braddock left New York on the SS. Saturnia, which touched at Lisbon, the Azores, Algiers, Palermo, Athens, Venice and other ports. On August 16 and 27 she sang groups of songs including numbers by Secchi, Caldara, Paisiello, Martin and Tschaikowsky, at concerts aboard ship. Miss Braddock will be back in New York in October to re-open her studio in Carnegie Hall.

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cello, composition and school music. The instrumental scholarship (with the exception of cello and viola) and school music are open to candidates under twenty-one years of age; cello, viola, voice, and composition scholarships to those under twenty-five.

Yearly scholarships are offered for the 1934-1935 season in accompanying and in each of the following instruments: double-bass, flute, oboe, clarinet, bassoon, horn, trumpet and trombone. Examinations will be held on October 5.

Scholarship students are permitted to apply their scholarship years to courses leading to a Teacher's Certificate, Artist Diploma, or Bachelor of Music Degree. Some of the scholarships provide all subjects necessary. Nearly 200 students entered these competitions last year, and applications are now being received from all sections of the country. M.

David Mannes Music School

The David Mannes Music School announces two important additions to its artist faculty for the 1934-1935 season, Vincent V. Hubbard, teacher of singing, and Winslow Cheney, organist.

Mr. Hubbard, whose home is in Boston, will spend two days a week in New York teaching at the school. Mr. Hubbard is the son of Arthur J. Hubbard, authority on vocal technic, with whom he studied and prepared for operatic appearances. Many artists trained by Mr. Hubbard, senior, after his retirement and death, turned to his son for further guidance. Mr. Hubbard has spent many summers in Italy, France and Germany supervising the rôles of artist-pupils appearing in Europe and acquiring first-hand knowledge of the musical offerings of these countries. Among his students prominent here are Charles and Arthur Hackett, Roland Hayes and Edward Mathews.

Mr. Cheney returned last year from a long stay in Europe. One of the two artists ever known to have undertaken to memorize the complete organ works of J. S. Bach, he finished this colossal task in Paris in 1933. While there, working with Marcel Dupré, French concert organist, Mr. Cheney made an intensive study of the entire Bach works, delving into sources of information from the entire European archives on the subject, beginning with Bach's own teaching to his sons. He brings back to America the complete European tradition of Bach which has been handed down through six generations in a direct lineal descent from Bach himself. Mr. Cheney concertized extensively in Europe and was the first American organist ever invited by the City of Manchester, England, to play a concert for the city on the five-manual organ in their Town Hall. In this country Mr. Cheney worked with the late J. J. McClellan, R. Huntington Woodman and the late Lynwood Farnam, and his tours included concerts on most of the great organs of America.

Smith College Summer School of Music

NORTHAMPTON, MASS.—Recent concerts by members of the faculty of the Smith College Summer School of Music have included two violin programs by Harold Berkley, assisted at the piano by Marion Kahn; a cello sonata recital by Willem Durieux; an organ program by Wilson T. Moog; piano recitals by Bianca del Vecchio and Solon Robinson; a song recital by Donald Pirnie; a chamber music recital, and a string orchestra concert under the direction of Mr. Berkley.

There have also been regular weekly broadcasts over Station WBZ by members of the faculty. M.

Miami Conservatory of Music

MIAMI, FLA.—The Miami Conservatory of Music (Bertha Foster, director) announces that Hannah Asher and Joe Torpley, piano teachers, and Mrs. Charles Lyons Kreem and Adrienne Lowrie, voice instructors, are offering scholarships for the coming season which will include theoretic and academic work as well as the music under these teachers. The examinations for piano contestants will take place September 28, and for voice under Mrs. Lowrie, September 29. For Mr. Kreen's scholarship the contest will be November 2. The conservatory is enlarging its quarters at Miami Beach.

DePaul School of Music Adds to Curriculum

CHICAGO.—DePaul University School of Music, Chicago, has added a number of new features to the school curriculum this fall. Outstanding is the including of a Professional Training Course for students who are not interested in the regular degree granting courses, but who wish to devote their entire time to their chosen field of applied music. Each student will study under a teacher who understands thoroughly the requirements and demands made of a professional artist. The only theory work required are solfeggio and harmony.

Each student's program is worked out individually and they are advanced in accordance with their ability to master the work. Upon the completion of the work a diploma will be granted. The other interesting point concerning this Professional Training Course is that there is a separate preparatory department for young children whose talent is felt to be outstanding and who need the instruction of experienced teachers.

Another course, opened for the first time this fall is the composition class for children under the direction of Dr. Wesley La Violette. This class is to be held every Saturday morning starting September 22 for which there will be no tuition charge. Each child (who must be between the ages of twelve and sixteen) will have to come recommended by a teacher as to ability and intelligence and must pass an examination given by the university. No previous music training is necessary. R. D.

Philadelphia Conservatory of Music

PHILADELPHIA.—The Philadelphia Conservatory of Music, chartered by the Commonwealth of Pennsylvania (Mrs. D. Hendrik Ezerman, managing director), in entering upon its fifty-eighth season on September 12 announced the reëngagement of its principal teachers, including Olga Samaroff, Mus. D., piano master class; Arthur Reginald and Allison R. Drake, piano; Boris Koutzen and Charlton L. Murphy, violin; Stephen Deák, cello; Edna Phillips, harp; Frederick W. Schlieder, Mus. D., F.A.G.O., musical science and composition; Susanna Dercum and Clyde R. Dengler, voice; Ralph Kinder, organ. Besides the courses required for graduation and degrees the following special courses are scheduled: Layman's Music Courses, Inc., under the direction of Mme. Samaroff, assisted by Paul Nordoff, Mus. M., and Dr. Schlieder; the opera class with John A. Thoms, Jr., musical director, and Karl F. Schroeder, stage director; a practical orchestration class in charge of Bruce C. Beach, Mus. M.

Hughes Closes New York Summer Master Class

Edwin Hughes brought his eighteenth annual summer master class for pianists and teachers in New York City to a conclusion on August 18. The six weeks' course included eighteen class sessions, in addition to private lessons and a series of Wednesday evening recitals by professional pupils of Mr. Hughes.

During the class sessions, which were attended by both players and auditors, over 100 compositions, including many of the most important works for piano, representing some forty composers, were interpreted, the course in this respect offering a comprehensive review of all schools and periods of piano playing. Mr. Hughes also gave a complete synopsis of his system of technical development at the class sessions, in addition to a course in the technic of interpretation.

John Crouch, of the music faculty at Vassar College, opened the recital series on July 11. Mildred Pfeiffer, who was soloist with the Liederkranz Orchestra last season, and Russell Ambruster, presented the second program, while the third was given by Juliet Grace Wolfe, of Hartford, Conn., and Ruth Ryan. Alton Jones, member of the faculty at the Juilliard School and head instructor in piano at the Columbia University Summer Music School, offered a complete recital on August 1, while Anca Seidlova and Laetitia Seagroatt shared the program of August 8. Edwin and Jewel Bethany Hughes closed the series with two-piano music on August 15.

The following states were represented by students in Mr. Hughes' classes this summer: Alabama, Connecticut, Florida, New York, New Jersey, Georgia, Illinois, Texas, Washington, North Carolina, South Carolina, Michigan, Missouri, Massachusetts, Nebraska, Tennessee and the District of Columbia. The free scholarship which Mr. Hughes offered this summer was won by Grace Emery, a member of the faculty at Michigan State Normal College, Ypsilanti, Mich. A number of the other members of the class also occupy important positions in prominent musical institutions.

Mr. and Mrs. Hughes left New York after the conclusion of the master class for a vacation in the mountains of Virginia and North Carolina. They will resume teaching in New York the last week in September.

Rabinoff to Stage Operas at Hippodrome

Returning to grand opera for the first time since 1917, Max Rabinoff, as managing director of the Cosmopolitan Opera Association, will present at the New York Hippodrome a season of international opera, opening on October 8. Organized about two years ago, the Cosmopolitan Opera Association is a non-profit making civic organization numbering among its members many men and women prominently identified with the social, musical and business life of the city.

The season of the Cosmopolitan Opera Association at the Hippodrome includes a special series of Russian productions, sung in the Russian language, as well as standard operas in Italian, German, French and English. The company will be made up from the best available singers here and abroad. The completed roster will contain the name of an outstanding director of mise-en-scène, three musical directors of standing and authority, an orchestra of sixty, a chorus of sixty-eight, and a complete ballet.

Mr. Rabinoff has spent many years in creating and developing an interest in ballet dancing through the introduction to this country of Pavlowa, Mordkin and other dancers, and will pay particular attention to the ballet during his Hippodrome season. It is definitely planned that this organization shall be a permanent institution devoted to giving opera of the highest standard at prices within the reach of all.

Luella Melius Seeks New Coloratura

The New York School of Vocal Art and the voice studio of Luella Melius have made arrangements with a well-known producer, two of the leading radio stations and two managers to give auditions to and place talented students.

Mme. Melius returns from her vacation the middle of this month and will hold auditions for the scholarship she is offering next season to the possessor of an American coloratura soprano voice. The scholarship consists of two lessons a week, dramatic training, operatic coaching and preparations in languages which the New York School of Vocal Art affords. The chosen singer will be sponsored by Mme. Melius.

Ruth Mather, protégée of Mme. Melius, who appeared in recital at Carnegie Chamber Hall, New York, on May 27, has had a number of engagements the past season in New York. She was soloist with Ossip Gabrilowitsch for the People's Chorus at the Waldorf-Astoria, New York, and sang in Columbia, Mo., and Chicago. She is also heard frequently over the radio from Station WNEW.

Three voice students of Mme. Melius have been engaged by Max Gordon for his new production opening this month at the Center Theater of Rockefeller Center, New York. They are Ruth Mather, Nina Verda and Virginia Hayes.

Second Maganini Concert Draws Large Audience in Greenwich

GREENWICH, CONN.—Quinto Maganini's second open-air concert here, on August 20, drew an audience of more than 5,000. A third concert in this series takes place in September. During the winter Mr. Maganini and his orchestra will make a six weeks' tour. B.

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Salzburg Presents New Don Giovanni

(*Continued from page 5*)

its proper sequence. The orchestra played superbly; it was obvious that numerous and intensive rehearsals had taken place.

SYMBOLIC BAROQUE

Oscar Strnad, the designer of the scenery, exploited all the resources of the small Festspielhaus stage. He introduced two columns in fantastic baroque style, symbolizing the sensuality of Don Juan. These two columns were to be seen in all scenes—the hall, the garden, the castle and even the cemetery. Karl Heinz Martin, well known for his activity in the Deutsches Volkstheater of Vienna, was the producer. He provided real action and a display of genuine sentiment, and prevented the singers from seeming lifeless.

It was not difficult for him to work with artists like Ezio Pinza, the Don Giovanni, who was new to Austria and made an excellent first impression. Virgilio Lazzari (Leporello) was a little rustic but his humor excellent; Dino Borgioli (Don Ottavio) has a pleasing personality and fine vocal capabilities. The figure of Donna Elvira, Don Juan's discarded old flame, became the focal point of the action in the hands of Maria Müller who, though singing Italian, revealed deep German sentiment and thrilled the audience with her excellent coloratura.

GIANNINI AS DONNA ANNA

Donna Anna was sung by Dusolina Giannini. Her exceptional dramatic soprano, which possesses a great dynamic range, aroused well-deserved enthusiasm. Lotte Schöne was an arch Zerline, Karl Ettl a robust Masetto. Emanuel List as the Commander scored a great success with his genuine *basso profundo*. The performance also included dances, gracefully arranged by Margarethe Wallmann. The whole production provided an artistic experience and proved a tremendous hit, for after the first performance the house was sold out four times.

Mozart's Figaro was performed, as in previous years, under Clemens Krauss, and with the same singers except for the new Cherubino, Margit Bokor, an artist of musical intellect and inspiration. The Così fan tutte performance was in genuine Mozart style, with the well-known Viennese singers.

OBERON AND TRISTAN

A newly staged Oberon, conducted by Walter, led us into Weber's romantic world of fantasy, fairies, knights and the Orient. It was distinguished by eloquence of tone and color of action, all the singers doing excellent work. Charles Kullmann, the young American tenor, as Hüon, disclosed richness of voice and fine artistry. Maria Müller as Rezia was in splendid vocal form and revealed generous interpretative powers. Her "Ocean" aria was a masterpiece. Gertrud Rünger, the Vienna opera contralto, lacks the necessary agility for Puck, but sang tastefully. Margit Bokor, as Oberon, was a delight to eye and ear. Added to the beautiful pictures and colors of the stage were the dances arranged by Margarethe Wallmann, whose choreographic finesse adapts itself to all situations. Oberon gained great favor with the public.

Tristan was excellently conducted by Bruno Walter. Anny Konetzni, the young Viennese dramatic soprano (recently engaged for the New York Metropolitan) sang Isolde, displaying her beautiful voice and subtle acting. Theo Strack, a young tenor from Germany (being a Czechoslovak citizen, he was not detained by the German government), undertook the rôle of Tristan at the last minute and sang agreeably, especially in the second act. At this performance Bruno Walter earned an ovation. At the second performance of Tristan, Dorothee Manski, American dramatic soprano, was the Isolde. She played and sang competently.

TOSCANINI LIONIZED

If Walter was the hero of the operatic part of the festival, the chief honors for the symphonic part fell to Toscanini. Enthusiasm for him rose to almost hysterical heights, though no doubt some of this was deliberately demonstrative. Salzburg and the festival guests wanted to show their gratitude not only for his having come, but for adding a concert to the two originally projected, to fill the gap left by another German "quitter," namely Furtwängler. It was appropriate, in view of the political situation, that Italy should come to the rescue to make good a German loss, and although Toscanini is known to cherish a certain resentment against Fascist Italy, it is a fact that crowds of Italians arrived from Milan, Rome and other places just in time to swell the audience at his first concert.

The atmosphere was electrical. Not only was every available inch of space in the Festspielhaus filled, but many applicants were turned away, some of them having offered up to 200 schillings ($36) for a seat. As for Toscanini himself, he was said to have been terribly nervous, for fear of possible "incidents," added to the shock of having been in an automobile crash that very day (Italian drivers never get used to driving on the left, according to the Austrian custom), and last but not least, for not having had enough rehearsals. Nor can it be said that he was at the top of his form, or that he got from the Vienna Philharmonic quite the results he does get from the New York Philharmonic-Symphony.

The first Toscanini concert began with Mozart's D major (Haffner) symphony interpreted in characteristic style, with extraordinary dynamic intensity. In Brahms' variations on a Haydn theme it was wonderful how the conductor began with the soft wood-wind chorale and then shaped each variation according to its individual character, finally returning to the theme in a great climax. In Beethoven's seventh symphony the instruments seemed not to play, but to sing. As Toscanini warmed to his task the orchestral quality rose, and so did the temperature of the enthusiasm. People shouted themselves hoarse, as they did again at his second concert, an all-Wagner, and his third, devoted to Mozart and Brahms.

MENGELBERG, WEINGARTNER, GUI

The first Philharmonic orchestra concert was conducted by Willem Mengelberg. He began with the fine Mozart-like B-flat major symphony by Johann Christian Bach, the youngest son of the St. Thomas cantor, followed by Beethoven's Pastorale and, as backbone of his program, Tschaikowsky's fifth, done in his magnificently forceful manner. More elegant and gentlemanly, Felix Weingartner, replacing Richard Strauss, conducted a concert devoted only to Beethoven, including the Egmont overture and fifth symphony. Robert Casadesus, from Paris, played the E-flat major concerto in ingratiating style.

In another concert Vittorio Gui, the Italian conductor, gave us a mixture which did not fit together—a waltz by Busoni, Beethoven's Coriolanus overture, two little pieces by Pergolesi, Wagner's Good Friday Spell and the first symphony of Brahms. Such a program is not suitable for a festival concert, even if the conductor is marvellous.

BRUNO WALTER'S CONCERTS

Bruno Walter had his orchestral triumph in three concerts, conducted with exactness and virtuosity. Walter is the artistic head of the Festspiele this year and the audience showed that they appreciated his intensely musical conducting, and his manner of serving art without selfish vanity. The most remarkable works of Walter's program were Mahler's Lied von der Erde with Charles Kullmann and Rosette Anday as soloists, and Schubert's Unfinished Symphony. On the third evening, dedicated to Mozart, Walter conducted the D minor concerto from the piano and played the solo himself.

Clemens Krauss conducted a fine performance of the vocal works of Richard Strauss. The Viennese opera chorus mastered the difficulties of these sixteen to twenty-part songs in fine style. Viorica Ursuleac, with the conductor at the piano, added some rarely performed Strauss songs. Another choral concert was that of the charming Wiener Sängerknaben. The boys began with polyphonic music of the Middle Ages and ended with Johann Strauss. As an interlude they sang and acted Die Opernprobe, by Lortzing, in a new, amusing scenic version.

A NEW ITALIAN CANTATA

Joseph Messner, who is conductor of the chorus and orchestra of Salzburg Cathedral, performed Dvorak's Stabat mater (a fine lyric oratorio which should be given more frequently), also the first performance of Cantata Biblica, a new, three-part oratorio

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by the Italian composer Vittorio Gnecchi. This effective piece stands midway in style between Puccini and Richard Strauss but sounds very well. Two Italian singers, Stella Romano, a fine soprano, and Giuseppe Manachini, were the soloists. The new work was warmly received.

Max Reinhardt's work in this year's festival consisted only of repetitions. Everyman, the mediaeval mystery play, was performed as usual—in fine weather before the Cathedral, and when it rained (as it mostly does in the Salzkammergut) in the Festspielhaus. Goethe's Faust was played, as last season, in the rock-hewn hippodrome (*Felsenreitschule*), with a specially built stage. This year, when needed, a gigantic tarpaulin was stretched over the whole stage and the auditorium, so that rain could not interfere with the performances. In Reinhardt's production, Faust is a spectacle rather than the philosophical poem it was intended to be. But the audience was in the festival mood and the applause at the end was ovational.

Coates Conducts "British" Concert

Aside from these "regular" items the festival was enriched by two or three independent events, such as the concert of the Austrian section of the British Empire Society Salzburg, for the benefit of the Mozarteum foundation. Conducted by Albert Coates, with Vera de Villiers as soloist, the Vienna Philharmonic played Coates' own Purcell suite, Elgar's Enigma variations and Scriabin's Poème de l'Extase, to which Coates gave a magnificence beyond its deserts. Mme. de Villiers made a deep impression with arias from Gluck's Paris and Helen, and Alceste, especially by virtue of her rich resonant contralto.

Sidney Beer Wields Baton

Another British conductor, Sidney Beer, gave a successful concert comprising Mozart's early C major symphony, Tschaikowsky's Pathétique, etc., and another in nearby Bad Gastein; and under the private auspices of an English lady resident (Mrs. Moulton) the Vienna Philharmonic, conducted by Hubert von Karajan, combined with the dancers from the Vienna Opera Ballet to give a magically beautiful diversion in the natural theatre in the garden of the Mirabell Palace (Debussy's Afternoon of a Faun, with choreography by Margarethe Wallmann and Willy Fränzel as the Faun). Two pianists, Ralph Lawton and George Copeland; the French tenor Pierre Bernac, accompanied by Francis Poulenc, and other artists collaborated in the indoor part of this sumptuous entertainment, first in the Mozarteum, later in the hall of Villa Kummer. P. S.

Bayreuth Festival

(*Continued from page 7*)

The short Erda passage was beautifully sung by Carin Carlsson; the Loge of Fritz Wolff was full of vitality, and Fasolt and Fafner—Ivar Andresen and Josef von Manowarda—were both forceful characterizations. Nothing in this performance was more impressive than Alberich's curse, which was uttered by Robert Burg with such vigor and venom that it must have made even the mighty Wotan shudder.

Frida Leider Sings Brünnhilde

Die Walküre, with its cast—Frida Leider (Brünnhilde), Franz Voelker (Siegmund), Maria Müller (Sieglinde), Sigrid Onegin (Fricka), Josef von Manowarda (Hunding) and Rudolf Bockelmann (Wotan)—was musically glorious and histrionically effective. Costumes and scenic investiture were impressive. No praise would be too high for the first scene—Siegmund, Sieglinde and Hunding—and the continuation of it up to the death of Siegmund.

In the opening scenes of the last act there was far too much screaming. Brünnhilde's eight sisters seemed unable to blend their voices into harmonious sound (but perhaps that is the New Deal interpretation we hear so much about). At all events, the lovely octet was far from lovable.

For some people, the Ring begins with Siegfried. Here, as in Götterdämmerung, there is theatrical entertainment, with beauty, charm, drama, tragedy and humor, and a welcome absence of *longueurs*.

Convincing Realism

And in these operas there is a notable effectiveness in the Bayreuth interpretations. The scenes seem real, the characters genuine, even the Tarnhelm scene in Brünnhilde's cave not so impossible as it sometimes appears. With Frida Leider as Brünnhilde, Max Lorenz as Siegfried, Robert Burg as Alberich and Manowarda as Hagen, the musical offering was immensely satisfying, the drama deeply impressive, and there were moments of high and tense excitement which, in these Wagnerian thrillers, even after innumerable hearings extending over a period of years, seems not to wane—the eternal power of pure gold.

The forge scene, the whole of the second act in Siegfried, the love scene of Siegfried and Brünnhilde, the Rhine Journey, Hagen's calling down of the clan, the song of the Rhinemaidens, and Siegfried's death—these were the highlights. There were some misses, of course. The Bird was not remarkable, the Norns rather uneven, Mime none too grotesque; but these are small matters.

Karl Elmendorff conducted with genuine mastery, attained commendable orchestral and vocal balance and sustained emotion. On the whole, his reading of the score was entirely satisfying.

A New "Nordic" Sieglinde

At subsequent performances Heinz Tietjen, the Berlin Intendant, conducted, and while his orchestra was at times, if anything, too discreet, he kept steady *tempi*, thus making for faultless ensemble. Kirsten Flagstad, an excellent new young Swedish acquisition, alternated with Maria Müller as Sieglinde and also gave an unusually intelligent performance of Gutrune. But at all performances Frida Leider's Brünnhilde stands forth as the great feminine Wagnerian figure of today. Her vocal powers are now at their zenith and her impersonation is unsurpassed for its pathos and dignity.

The 1934 Bayreuth festival passed into history on August 23. The enthusiasm was, as usual, tremendous. Many of those present, however, thought wistfully of the Germany of Wagner's day, of the happy pre-war era, of the hopeful revival after the war; and wondered under what auspices this one great cultural treasure left unimpaired by nationalistic excesses, will be cherished in the uncertain economic and political future of the fatherland. D. R.

London Proms Open

(*Continued from page 5*)

Tschaikowsky was their hero; today it is Bach. The season's Tschaikowsky program drew a small house; the two Bach nights before and after were packed. Beethoven is a near competitor, and the first Brahms night this year sold out in advance. Wagner draws the same as ever, though perhaps not quite the same public.

Soloists Supply Highlights

The B.B.C. Orchestra which again does the service at these concerts (all of which are broadcast) is an excellent body. That it does not always do itself justice at these concerts lies in the nature of things. One rehearsal has to suffice when the orchestra plays nightly programs without repeating a single item, for eight weeks running. So there are few outstanding performances to record thus far, except for single movements (in Mozart's Haffner symphony, Beethoven's fourth and eighth, and Bach's first Brandenburg concerto), and in music which depends largely on sound, such as Delius. Highlights were, however, provided by soloists, such as Katharine Goodson in Beethoven's E-flat concerto, Alma Moodie in the Beethoven and Tschaikowsky violin concertos, Ethel Bartlett and Rae Robertson in the Mozart E-flat double concerto, and Conchita Supervia in the rondo from Rossini's Cenerentola. Harriet Cohen, tireless champion of British composers, played John Ireland's Legend for piano and orchestra, and May and Beatrice Harrison did the violin and cello concerto of Delius.

The only novelty (for London) to date was Ernst Toch's "symphony" for piano and orchestra in which the composer played the solo part. This work (in reality a concerto like his first one which, heard at Frankfort in 1927, made a considerable stir) is scored more lightly and despite its name is not more pretentious. Its first two movements being characteristic of Toch's brisk style, are more successful than the rather flabby adagio and the last which, however, is an interesting formal experiment (Cyclus Variabitis)—a set of variations without a definite theme. Its harmonic style is excessively dissonant and the prevailing spirit gives an impression of disillusionment, but there are many evidences of technical mastery.

Hall and Gruen to Have Active Season

Frances Hall and Rudolph Gruen, who are still being heard in two-piano recitals over Station WEAF, will have many concert engagements next season. Their latest booking is for an appearance at the State Normal School, Kent, O., in January.

Thelma Tate and Eugene Bossart, duo-pianists, who studied with Mr. Gruen in Erie, Pa., during the summer, played Habanera de Cinna by Mary Howe and the Rakoczy March by Ernest Hutcheson on an Erie Day program at the Amphitheatre, Chautauqua, N. Y., on August 4.

Scholarship at Philadelphia Conservatory of Music

Philadelphia.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces that the D. Hendirk Ezerman Foundation scholarship contest will be held at the conservatory on September 27. The winner will receive a $400 scholarship with Olga Samaroff at the conservatory. Requirements may be obtained and applications made at the office of the conservatory. P.

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Musicales

La Forge Artists in Broadcast

The La Forge-Berúmen broadcast over the Columbia Broadcasting System on August 22 brought a notable array of performers from this prominent New York studio, and instrumental background was supplied by the Columbia Symphony Orchestra. The program was initiated by Emma Otero, soprano, who was heard in the Nile Scene from Aida, a passage admirably adapted to display the beauty and feeling in which her voice is so rich. Clemense Gifford, contralto, sang an excerpt from Saint-Saëns' Samson and Delilah, revealing a tone velvety and seductive, and ample musicianship. A third vocal soloist was Mabel Miller Downes, soprano, offering the Waltz Song from Romeo and Juliet. She has a voice limpid and clear and governed by a poetic imagination.

Piano art was represented by Ernesto Berúmen, in a group of solos. Mr. Berúmen gave brilliant and colorful exposition to Falla's Fire Dance and other Spanish numbers, playing with masterly technic and temperamental affinity with this glowing music. The closing offering was the sextet from Lucia, sung with skill and dramatic effect by the Misses Otero and Andres and Messrs. di Primio, Bell, van Hoesen and Lombardi. S.

* * *

Edwin and Jewel Bethany Hughes in Duo-Piano Program

Edwin and Jewel Bethany Hughes gave the sixth and final recital program of Mr. Hughes' eighteenth annual summer master class for pianists on August 15 at his New York studio. There was an enthusiastic and numerous attendance present which taxed the seating capacity, so that many had to sit on the stairs and even stand at the downstairs entrance. The planned program had to be lengthened considerably by several encores before the listeners would allow the artists to end their performance.

The music presented consisted of the concerto in F major (Mozart), Andante and Variations, op. 83 (Mendelssohn), Feu roulant (Duvernoy), Alt Wien (Castelnuovo-Tedesco), Valse (Antonio Lora), Danse Macabre (Saint-Saëns), Spoon River, American folk tune arranged by Percy Grainger and several pieces by Arensky.

The Hughes are an admirable piano team, playing as a duo with ease and brilliance. The concerto was executed in truly Mozartian manner, with all its sheer beauty deftly outlined. These performers are faithful to the styles of the various composers, at the same time injecting but not obtruding their own personalities in the music they perform. The Mendelssohn composition was given a vigorous and well informed reading. The shorter numbers received clear-cut and musicianly interpretations. Feu roulant so charmed the audience that it had to be repeated.

The pianists are to be congratulated for programming the Castelnuovo-Tedesco suite, which affords an interesting study of Viennese themes by an Italian composer. The Danse Macabre was played with beautiful tonal shading and had a particularly effective performance.

Throughout the evening the Hughes held the rapt attention of everyone by reason of their artistry, musicianship and choice selection of program. M. S.

* * *

Safonoff and Gilli Join in Concert Lectures

Concert lectures on Russian music were given by Maria Safonoff, pianist, and Julia Mery Gilli, soprano, at the High School, Keene Valley, N. Y., on August 22 and 27. In the first program, Mme. Gilli sang The Doubt and an arioso and rondo by Glinka; The Peasant's Song (Dargomijsky); To the Star and Revery and Dance (Moussorgsky); and The Nightingale and The Rose and Air of the Snowmaiden (Rimsky-Korsakoff). For an encore, she added Petite Mignonne by Cui. Mme. Safonoff was heard in The Lark (Glinka-Balakireff); The Flight of the Bumble Bee (Rimsky-Korsakoff, arranged by Strimer); At the Convent (Borodin); and Promenade, The Chicks, Baba Yaga and The Gates to the City of Kieff (Moussourgsky). Her encores were the prelude in B minor and The Music Box by Liadoff.

The second event brought Mme. Safonoff in Rubinstein's Etude on the False Notes; Arensky's By the Seashore; Tschaikowsky's Humoresque and Meditation and the polonaise, arranged by Liszt, from Tschaikowsky's opera Eugene Onegin. An added number was a Gavotte by Glazounoff. On this occasion Mme. Gilli devoted her portion of the program to Was I Not a Blade of Grass (Tschaikowsky); Song of the Little Fish (Arensky); Not with Angels (Rubinstein); and The Snowflakes, The Dewdrops, Lullaby, and The Rainbow (Gretchaninoff). By public request she extended her offerings to include Revery and Dance (Moussorgsky) and Air of Snegourotchka (Rimsky-Korsakoff). Large and enthusiastic audiences attended both concerts. B.

* * *

Adelaide Fischer at Columbia University

Adelaide Fischer, lyric soprano, gave a recital at Columbia University on July 31. Otto L. Fischer was at the piano.

Miss Fischer introduced her numbers by saying: "As you see, I have chosen to build my program on the theme of the Development of the Art Song. It was the German and Austrian composers who were responsible for this form of song, deriving their inspiration largely from the writings of the Romantic poets—Goethe, Heine and others less familiar to us. Mozart was not a song writer, but this little song, Das Veilchen, which I will sing first, was inspired by one of Goethe's poems, and is the forerunner of the Lied, which is why I have chosen it—and of course it is charming."

Other numbers in the first group were by Schubert, Schumann and Franz. The next items were by Brahms, Jensen, Grieg, MacDowell and Nevin. After an interlude in which Mr. Fischer was heard in the Chopin scherzo in C sharp minor, the singer proceeded with songs by Straus, Debussy (which, she said, ushered in the period of descriptive music), Rachmaninoff and Watts. For an encore, she repeated the Brahms number, Botschaft. Miss Fischer, the possessor of a pleasing, well controlled voice, has also the elegance of style necessary for a recital of this kind. Her diction was clear, her interpretations restrained, vivid and effective. The audience was enthusiastic.

M. L. S.

* * *

Shankman at Columbia University

Samuel Shankman, American concert pianist, appeared in recital at Columbia University, under the auspices of the Women's Graduate Alumnae, on August 8. In a program of Chopin, Weber, Paganini, Liszt and Sgambati, Mr. Shankman again proved conclusively his claim to a place of prominence among American pianists. L.

* * *

Thuel Burnham Artist-Pupil Heard

STOCKBRIDGE, MASS.—Hester Finger, concert pianist and teacher of Charlestown, S. C., gave the fifth in a series of recitals at the Berkshire Summer Music Colony, summer headquarters of the Burnham-Wragg Piano School, on August 19. Miss Finger, in a program consisting of the Bach suite in G minor, Toccata, of Corelli, Carnaval, by Schumann, two études, Berceuse, and the G minor Ballade, by Chopin, and Debussy's Reflets dans l'eau, displayed fine virtuosity, interpretatively and technically. She had power to offer where it was needed and was equally capable of producing fine and delicate effects in the lighter passages. Her melodic tone was full and glowing and the interchange of light and shade was artistically balanced. A large and enthusiastic audience recalled the artist a number of times. B.

* * *

Alton Jones Plays for Hughes' Master Class

Alton Jones was presented in the recital series of Edwin Hughes' summer master class, at Mr. Hughes' New York studio, on August 1. Before the thronging audience usual at these events, Mr. Jones played two Haydn numbers, the Brahms sonata, op. 1, a Chopin group, and Dohnányi's rhapsodie in F sharp minor, Debussy's Les sons et les parfums tournent dans l'air du soir, and Prokofieff's Suggestion diabolique.

Possessed of powerful technic and a tone commanding a generous range of color and dynamics, Mr. Jones presents interpretations of perspective and depth, tinted with a sure hand and governed by fastidious taste. He can, and does, adapt his own temperament to the intentions of the composer, but at the same time preserves the subtle individuality that gives his art its distinctive flavor. He was recalled again and again after each appearance, and at the end was forced to extend his program by several encores.

M. L. S.

Sixth American Tour for Piatigorsky

Gregor Piatigorsky, who returns for his sixth consecutive American visit late next January, will make a tour which takes him through Canada and to the Pacific Coast, and includes such significant engagements as appearances under Arturo Toscanini with the New York Philharmonic-Symphony Orchestra on January 31 and February 1, introducing the new Castelnuovo-Tedesco concerto which the composer has written for and dedicated to the Russian cellist.

GREGOR PIATIGORSKY

Before sailing for the United States Mr. Piatigorsky has an active season in Europe. If negotiations now under way with the Soviet Government are completed, he will go to Russia at the end of September for the first time since leaving his native land during the revolution. Piatigorsky was born in Jakatorinoslaw on April 20, 1903, and at fifteen was first cellist of the Imperial Opera at Moscow.

Fifty-six definite dates in three months have already been arranged for him: October 14, soloist under Pierre Monteux with the Orchestre Symphonique de Paris; October 17 through 20, four concerts in Spain including two recitals in Barcelona; October 23, Paris recital at the Theatre des Champs Elysees; 25, Vienna; 27 and 30, Bucharest; November 3 and 4, appearances under Ernst von Dohnanyi in Budapest; 6, Belgrade; 8, Athens recital; 12, orchestral appearance in Athens under Dimitri Mitropoulos; 16, Antwerp; 23, second Paris recital; 24 and 25, appearances with orchestra in Brussels.

From November 27 through December 13, Piatigorsky is engaged by Harold Holt for a Celebrity Tour of England, including concerts in fifteen cities. On December 16 he will be in Bordeaux, playing with orchestra under Gaston Poulet. He then returns to Spain and Portugal where he is booked in the following places: December 17, Bilbao; 18, Santander; 19, Oviedo; 20, Cizon; 21, Coruna; 22, Vigo; 25, Oporto; 26, Coimbre; 27 and 28, Lisbon; January 2, Madrid; 4, Valencia; 5, Taragone; 6, Sabadell; 7, Girona. On December 9 he plays at Monte Carlo; 11, at the Santa Cecilia in Rome. On December 15 he will be soloist under Felix Weingartner in Basel and on the following day plays again with orchestra in Strasbourg under Munsch. Recitals in Geneva, Vevey and Zürich on January 17, 18 and 19 close his European tour until the late spring.

Pascarella Trio Appear at Columbia University

The Pascarella Trio were heard in recital at Columbia University, New York, on August 6. This group, which is made up of Enzo Pascarella, violin, Carl Pascarella, piano, and Caesar Pascarella, cello, was assisted by C. Zaino, violin, and J. Leff, viola. The program opened with a trio by Bossi, op. 107, in what is believed to be its first performance in the United States. This is a work of beauty and appeal, and was given a brilliant interpretation by the trio. Wheeler Beckett's nocturne for string quartet followed (New York première) and another number by this composer—Erinesque—was played later on as an encore. Both scores revealed a music writer of charm and skill. Mozart's minuet from string quartet No. 13 and Schumann's quintet, op. 44, completed the list. The three Pascarellas are able and seasoned musicians, whose joint tone is distinguished by unity, balance and polish. The assisting instrumentalists also proved themselves artists of merit. The large audience applauded enthusiastically. P.

D'Oyly Carte Company Opens New York Season in The Gondoliers

Opening an American engagement, The D'Oyly Carte Opera Company presented its first Gilbert and Sullivan production, The Gondoliers, at the Martin Beck Theatre, New York, on September 3. The organization, a descendant of the famous one which premièred the immortal English operettas at the Savoy Theatre in London, has preserved all the traditions of the original productions, it is said. Certainly the company exhibited superb ensemble training, fresh voices, and young and attractive personnel. The Gondoliers, though not the greatest of the Gilbert and Sullivan operas, was performed with a distinction of character portrayal, vivacity and youthful spirits, and handsome investiture that turned it into entertainment of the most enjoyable sort. The orchestra, conducted by Isidore Godfrey, is a competent one which plays with accuracy and good tonal quality.

The chief singing honors went to Muriel Dickson (Gianetta), Marjorie Eyre (Tessa), Derek Oldham (Marco) and Leslie Rands (Giuseppe), who formed an engaging quartet of crossed lovers. Two excellent voices were heard also in Eileen Moody (Casilda) and John Dean (Luiz). The chief buffo achievements were those of Martyn Green as a wry and agile Duke of Plaza-Toro and Sydney Granville as an inimitably stately Grand Inquisitor, both singing the exacting Gilbertian patter with marked clarity and finesse. Dorothy Gill as the Duchess of Plaza-Toro sang and acted with mature skill. Others in the cast were Doreen Denny, Elizabeth Nickell-Lean, Margaret O'Brien, Josephine Curtis (as Inez), Richard Walker, Robert Wilson, Radley Flynn and Frank Steward. The scenery and costumes, designed by Charles Ricketts, are tasteful and sumptuously colored. The audience, a capacity one on the opening night, with many standees, included many persons of distinction in the social and artistic world, and the performance was greeted with growing enthusiasm and cheers at the close. R. M. K.

National Fascist Militia Band Heard in New York

The National Fascist Militia Band (Cav. Domenico Valenti, conductor) gave the first of three Carnegie Hall concerts on August 24, before a capacity audience that waxed enthusiastic over the visiting musicians from Italy, who were making their American début. The band played to three capacity houses on successive evenings. From New York the organization went to the World's Fair in Chicago for a month's engagement, and then will make a tour of the principal cities of the States, under the direction of the American Chieti Exhibition Corporation.

The band is one of the finest this writer has ever heard. Its members are all said to be solo players, and their performance proved it. In such a number as the Rigoletto suite (Verdi) the principal solos of the second act were magnificently played by the cornettists. There were moments when the playing sounded uncannily like the human voice. Other compositions included: Tannhäuser overture (Wagner); Dance Esotica (Mascagni); Second Hungarian Rhapsody (Liszt); first movement of the Unfinished Symphony (Schubert), *allegro* of the fourth symphony (Beethoven), fantasia from William Tell (Rossini); 1812 Overture (Tschaikowsky), and Marche Symphonique-Audacia (Paganucci). There was a change of program on the other two nights. J.

Gallico Returns to the Teaching Field

Paolo Gallico, pianist, composer and pedagogue, is returning to extensive teaching after having spent the past two years composing and broadcasting. In a recent conversation with a representative of the Musical Courier, Mr. Gallico stated his reasons for this move saying, "I have evolved and made a specialty of the modern piano tech-

PAOLO GALLICO

nic based on principles of controlled applied weight, active relaxation and coördination to mental conception. For eight consecutive summers in Los Angeles and San Francisco I have conducted master classes on these lines in which the principal piano teachers of the coast as well as heads of departments of music of universities have participated.

"It is my intention to teach students individually but I shall also organize a special normal course for teachers in which I shall exploit my principles in a concise, comprehensive series of twelve lesson lectures to begin on November 5. I shall also teach advanced students in composition and orchestration.

"I consider myself rather fortunate in having had my compositions performed so often in New York. Among these bigger works are The Apocalypse, a dramatic oratorio which won the National Federation of Music Clubs' prize in 1921, performed by the New York Oratorio Society with Albert Stoessel conducting; Euphorion, a symphonic composition, which has been performed by the New York Philharmonic Society under Mengelberg, by the Los Angeles Symphony under Rothwell and by the Detroit Symphony under Gabrilowitsch, and Sextet (with voice) played by the Friends of Music with Bodanzky conducting.

"During the past year and a half my three piano arrangements have been broadcast by my piano ensemble, the members of which are S. Stamler, Mae Krieg and either one of my artist pupils or myself." C. D. H.

OBITUARY

(*Continued from page 26*)

Mrs. William C. Bull

BROOKLYN, N. Y.—Mrs. Harriet Scott Bull of this city and Bennington, Vt., descendant of early Vermont settlers and wife of William Clark Bull, architect and engineer, died on August 8 at her home here. Her age was seventy-three.

Born in Shaftesbury, Vt., March 12, 1861, Mrs. Bull was the daughter of the late Henry W. and Eliza Fox Scott. She was a descendant of some of the first settlers of that state, and among her ancestors were men prominent in the American Revolution, including Stephen Fay, Samuel Billings, Moses Sage, Jonathan Scott and Joseph Safford.

The mother of Mrs. Vera Bull Hull, New York concert manager, Mrs. Bull was a member of the Haarlem Philharmonic Society and the Eclectic Club of New York. Besides her daughter, she is survived by her husband. B.

Elmer J. Ottaway

PORT HURON, MICH.—Elmer James Ottaway, president of The Times-Herald Company of this city, died on September 7 in Harbor Springs. Mr. Ottaway, who was sixty-four, had founded The Herald in 1900 and later absorbed The Times. He was formerly president of the Alumni Association of the University of Michigan and of the University of Michigan Press Club. He had also been Washington correspondent for The Detroit Free Press. He is survived by his widow, Ruth Haller Ottaway (formerly president of the National Federation of Music Clubs, and now a vice-president of that organization) and three sons.

Louis Schneider

PARIS.—Louis Schneider, for many years music critic of the Paris Herald, died in a hospital in Grenoble on August 21. He was seventy-three years old. Mr. Schneider, besides contributing articles on music to various Parisian newspapers, published books on Wagner, Massenet, Schumann, Monteverdi, Offenbach and Lecocq. G.

I SEE THAT

The Community Concerts Service has arranged a series this season in North Adams, Mass., in which Carola Goya, in a program of Spanish dances; the Hart House String Quartet, and Wilbur Evans, baritone, will appear. In Springfield, Mass., the Community Concerts unit, now under the Junior League of that city, will sponsor appearances by Yehudi Menuhin, Bauer and Gabrilowitsch in a two-piano recital, and Lily Pons. Owing to a typographical error, the announcements of these two series in the last issue of the Musical Courier were incorrectly printed.

* * *

Announcement has been made of the marriage of Vera B. McIntyre, vocal teacher, and Rolf Gerard, tenor, in New York City on August 14.

* * *

James Phillips, basso and actor, presented a song and dramatic recital at the Hotel Esplanade, New York, on August 16.

* * *

Among those who were heard in recital during the summer master class of Frantz Proschowski in his New York studios were Mary McCoy and Beal Hober.

* * *

Rose Raymond will give a piano recital at Temple Beth-el, Great Neck, L. I., N. Y., on September 29.

* * *

Herbert Gould has been appointed dean of the College of Fine Arts, Drake University, Des Moines, Ia., to succeed the late Holmes Cowper.

* * *

Jascha Heifetz is giving a series of concerts in Mexico City from September 15 through October 8 before returning to New York in time for his Carnegie Hall recital on October 17.

* * *

Gari Shelton, pianist, is holding a master class in St. Louis, Mo., from September 17 until October 6 in the Kroeger School of Music, after which he returns to New York. Mr. Shelton gave a recital in Charlevoix early in August.

* * *

Virginia Colombati has been added to the voice department of the David Mannes Music School, New York.

* * *

Mr. and Mrs. Josef Hofmann were among the passengers on the SS. Washington, sailing for Europe from New York, August 29.

* * *

Sir Hamilton Harty left New York on August 29 by the SS. Olympic.

* * *

Albert Spalding, American violinist, returned from Europe August 8 on the SS. Olympic.

* * *

Florence Hinman, founder-president of the Lamont School of Music, Denver, Colo., spent her vacation at Yellowstone Park, Boise and Twin Falls, Idaho, holding master classes in vocal music at the last-named place.

The New York Orchestra, Inc. (Nikolai Sokoloff, conductor), is now under the exclusive management of the Metropolitan Musical Bureau, division of Columbia Concerts Corporation.

* * *

A trio composed of Casella, Poltronieri and Bonucci arrived from Italy on the SS. Rex on September 13. This ensemble will play at the Berkshire Festival at Stockbridge, Mass., on September 19, and will then appear in Washington, Chicago and New York.

* * *

The New York Madrigal Society Auditions for their New York début recitals, and for free scholarships for students of piano and voice begin September 19, continuing weekly thereafter. Applications may be obtained of the secretary, 817 Steinway Hall. The Madrigal Society chorus resumed auditions for the new women's chorus September 10; those who enjoy singing and possess ability are eligible. A concert in Town Hall, New York, is planned.

* * *

Mr. and Mrs. Antonio Lora (Edna Weese) were in Minneapolis for the month of August. They presented a concert there and then returned to New York, September 1, when Mr. Lora resumed teaching.

* * *

Gustave Becker, composer and lecturer, appeared in a manuscript recital of his own compositions in Philosophy Hall of Columbia University under the auspices of the Women's Graduate Alumnae on August 1. Many of the songs and instrumental works on the program were heard for the first time in public. The assisting artists were Alice Ralph Wood, soprano, and Leonardo Carriero, violinist.

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Philipp Makes American Début in NBC Symphonic Concert

Isidor Philipp, eminent French pianist and teacher, made his first public appearance in the United States as soloist with the NBC String Symphony Orchestra, in a concert conducted by Frank Black, in the Radio City studios of the organization, and broadcast through WJZ, on August 28. The concert was attended by an invited audience of notables in music and other fields, including the French Consul General. The program was of high musical worth, consisting of Bach's violin sonata in E major, and Mozart's piano sonata in D major, both transcribed for string orchestra (the latter the work of the conductor), and Bach's fifth Brandenburg concerto, in which the solo parts were performed by M. Philipp, piano, Arthur Lora, flute, and Josef Stopak, violin.

The veteran Gallic pianist proved in his fluent and spirited reading of the piano passages that his mastery has not diminished despite his age of more than seventy. He received a warm ovation at the conclusion of the work, in which he had capable assistance by Messrs. Lora, Stopak and the string orchestra under Mr. Black. The playing of the ensemble was of particular charm and unanimity in the Mozart work, which has been transcribed in skillful fashion by the conductor. The hour as a whole was of a quality to gratify those who have long urged that this type of music should appear with more frequency on the radio schedules.

It was announced that M. Philipp will make further appearances in a series of chamber music programs to be broadcast during September. R. K.

Studio Notes

RUTH SHAFFNER

Ruth Shaffner, soprano and teacher, spent the summer at "Brookwillows," her home in the Berkshire foothills. Several of her pupils took cottages in the vicinity.

Those of Miss Shaffner's students heard in Brewster, N. Y., and surrounding territory, include Walter Moberg of the First Church of Christ Scientist, Danbury, Conn., and Ann Kemp, mezzo-soprano, who sang at the Lake Mahopac M. E. Church, as guest soloist, and at the Towner's Baptist Church. Edwin Flower, bass, was guest soloist at the Towner's Baptist Church on August 19.

Miss Shaffner made a visit to Cape Cod where she was the guest of Mrs. H. H. A. Beach. On August 24 she appeared in recital at the home of Mrs. John Moody, Merriewold Country Club, the assisting artists being Eugenie Limberg, violinist, and Virginia Duffey, accompanist. September 2, she was heard in Old Greenwich, Conn. The middle of September she resumes her New York teaching schedule and her duties as soloist at St. Bartholomew's Church of New York City.

ESTELLE LIEBLING

Rosemarie Brancato, coloratura soprano, appeared as Gilda in Rigoletto at Convention Hall, Asbury Park, N. J., on July 14. Jean Tennyson, soprano, sang in the same auditorium on August 4 in The Secret of Suzanne. John Dunbar, tenor, has been enaged by Fritz Reiner to sing in the following operas in Philadelphia during the coming season: Tristan on October 19, 20 and 23, Rosenkavalier on November 30, December 1 and 4, and Die Meistersinger on April 24, 26 and 27.

Garfield Swift, baritone, sang over Station WOR on July 13 with the comedy team Pick and Pat. He was heard over the same station on July 22 with the Perole String Quartet. Mr. Swift is also singing regularly over Station WEVD.

Sue Read gave a dramatic and song recital at Columbia University on July 27. Ann Yardley, soprano, was the soloist with the Harold Stern Orchestra which broadcast from Manhattan Beach over Station WEAF on July 19. Grenna Sloane is with the new Shubert show, The Family Album.

David Milton is singing nightly on board the Show Boat in the new show, Fools Rush in. Gladys Haverty, soprano, sang at the Paramount Theatre, New York, the week beginning July 26. Lois McLaughlin, coloratura soprano, gave a fifteen-minute program over Station WEVD on July 19.

All are Estelle Liebling artist-pupils.

FREDERIC DIXON

Lee Jay Glenn, a Frederic Dixon pupil, has spent eight weeks studying with Mr. Dixon at his summer home in Monroe, N. Y. Young Mr. Glenn, who hails from Brigham, Utah, is only fifteen years old and has won the contest on piano for the State High Schools. He has done intensive work this summer in technic and repertoire and expects to enter the National High School contest next season.

FRANCIS ROGERS

On September 11 Francis Rogers reopened his New York studio for the teaching of singing and English diction. October 1, he will resume teaching of these subjects at the Juilliard Graduate School of Music, where he has been a member of the faculty since the founding of the school in 1924.

CARL M. ROEDER

Carl M. Roeder will receive students in piano technic, literature and its interpretation at his studios in Carnegie Hall, New York, beginning September 25.

Press Comments

BRUCE SIMONDS

Bruce Simonds recently gave the Beethoven piano sonatas in a series at Yale University. Of the first program, the Yale News said: "The first recital of the sonatas demonstrated again that Mr. Simonds is a musician capable of extraordinary harmony of design and subtlety of detail. For after one had recovered from the initial thrill of pleasure which the beauty of his tone and the clarity of his playing always provide, it was this sense of a controlling intelligence that impressed itself upon one's mind."

His performances of the various works brought him praise from the attendant critics. Of his playing of op. 26, the New Haven (Conn.) Journal-Courier said: "His performance is beautiful piano playing. To hear the variations of opus 26 is to realize this with complete satisfaction." Of opus 27, the New Haven Register carried: "Frequent playing by lesser pianists has exposed the many pitfalls of the work and neurotic gushings have made difficult an open-minded appreciation of its beauties. Mr. Simonds, by the clearness of his intellect, shed the calm light of day upon every measure and revealed a work of transparent beauty, and, in the last movement, of passionate intensity. Indeed, a memorable performance."

The New Haven Register: "Mr. Simonds played with great beauty of tone and an awareness of the character of the work (opus 109) which transcends technic and lifts it to the realm of art. The sonata left a deep impression on the audience." The Yale News on the same performance: "One of his finest, yet most unobtrusive performances was that of the inward and thoughtful opening movement. One felt an extraordinary insight in the interpretation."

In summing up the series, the New Haven Journal-Courier's critic wrote: "That the pianist has scored a tremendous success in this most ambitious undertaking of his career, should by now be well known. This final recital not only reaffirmed such expression of opinion but raised it to profound admiration for the artistic achievement that the whole series of recitals represents." The New Haven Register: "His success has been beyond the fondest expectations of even his most ardent admirers, and the lack of ostentation with which he has fulfilled every engagement has won him a host of new friends."

HENRY SCHWAB

Henry Schwab, violinist, earned praise from Viennese critics when he recently made his initial appearance there. The Wiener Fremdenblatt said: "The début of the young American violinist was crowned with the greatest success. He is a full-fledged musician, superb in interpretation, exact in the smallest detail. To this is added an excellent tone, Viennese in its charm and mellowness. All these qualities united make him today an artist of the very first rank." The Neuigkeits Weltblatt: "Sweeping style, well-founded technic, exactitude in detail, richness of tone are some high points of his playing." The Vienna Herald: "From the beginning, the young artist won the sympathies of his large audience by the rich, vibrant quality of his tone."

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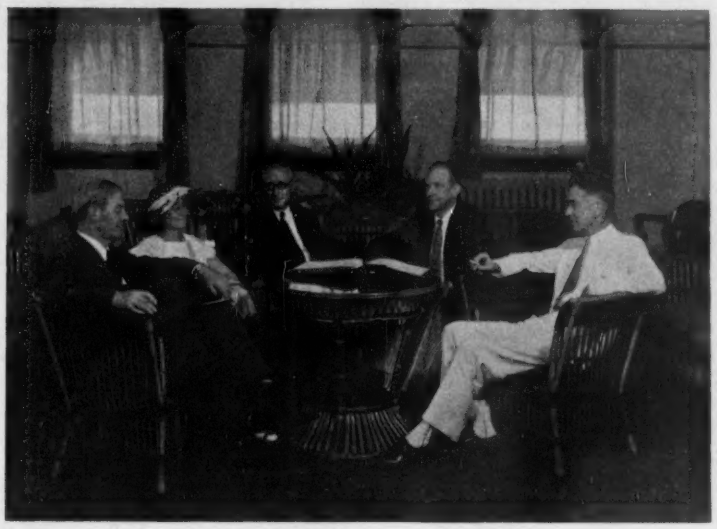

A CONDUCTORIAL TRIO IN CHICAGO.

Through the courtesy of Charles Swift, the Chicago Symphony Orchestra has played an engagement of eight weeks at the World's Fair, Chicago. The above photograph was taken at a luncheon given by Mr. Swift, head of the big packing house in that city, to the three conductors. From left to right: Sir Hamilton Harty, Mrs. Eric DeLamarter, Mr. Swift, Henry Hadley and Eric DeLamarter. Dr. Hadley also led the New York Philharmonic-Symphony Orchestra in three out-of-door concerts at Stockbridge, Mass., on August 23, 25 and 26.

EDWIN HUGHES' MASTER CLASS

at the South Carolina State College (Winthrop College). The course was held from June 11 to July 7, and was attended by twenty-five students, several of whom were not present when this photograph was taken. The states of South and North Carolina, Georgia and Florida were represented in the class. Mr. Hughes stands in the centre of the picture. Walter B. Roberts, director of music at Winthrop College, is at the extreme left of the upper row. After leaving Winthrop College, Mr. Hughes stopped off in Washington on July 7 to hold a repertoire class at the Washington College of Music. He returned to New York on July 9 to open his eighteenth annual summer master classes.

MARCHA KROUPA and FLORA WALKER,

respectively secretary and field representative of the Community Concerts Service, on a summer holiday in Westport, Conn.

MR. and MRS. WINFIELD ABELL

at tea after a contest on the putting green of their home at Riverside, Conn. Mr. and Mrs. Abell recently spent some time in Worcester, Mass., after a motor trip to Lake Champlain and through the White Mountains.

GLADYS AXMAN,

soprano, on vacation at the Lido, Venice. Mme. Axman returned to New York on August 28, having spent the summer in Europe.

SYRACUSE (N. Y.) UNIVERSITY WOMEN'S GLEE CLUB,
Dorothy Hubbard, director.

LEON CARSON

enjoyed a short vacation at the Maplewood, Pittsfield, Mass., following his summer singing and teaching activities.

(See Inside Front Cover for Additional News Pictures)

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